7

DOCTOR WHO MAGAZINE™

MARVEL No 110·MAR 1986 [illegible] 75p

Sarah SUTTON interview

PLUS: THE LAST MINUTE STORIES AND VALENTINE DYALL–A TRIBUTE

DOCTOR WHO MAGAZINE

Getting things done at the last minute is a way of life for us here on the magazine, so it was interesting to read of similar problems on *Doctor Who.* A two-part feature on this subject begins this month on page 20. Sarah Sutton speaks to us, we pay tribute to the late Valentine Dyall, and there's the chilling climax to the adventure comic strip. There's lots more, too, including news of next month's Free Gift, so read on...

Sticking his neck out on the question of morals – Part Two of the Dilemma starts on page 36...

Four To Doomsday.

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I HAVE TO TRY!

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COMING NEXT MONTH . . .

If you haven't already ordered next month's copy of the **Doctor Who Magazine** – do so NOW! Because in **Issue 111**, we're giving away a FREE fold-out colour poster, of the Six Doctors!

More good reasons for making sure you get your copy of **Issue 111** are: an interview with **Nicholas Courtney**, ***Day Of The Daleks*** featured in the Archives – and your chance to find out everything you always wanted to know about **Colin Baker!**

Issue 111 will be on sale from 13th March, so make sure you don't miss out!

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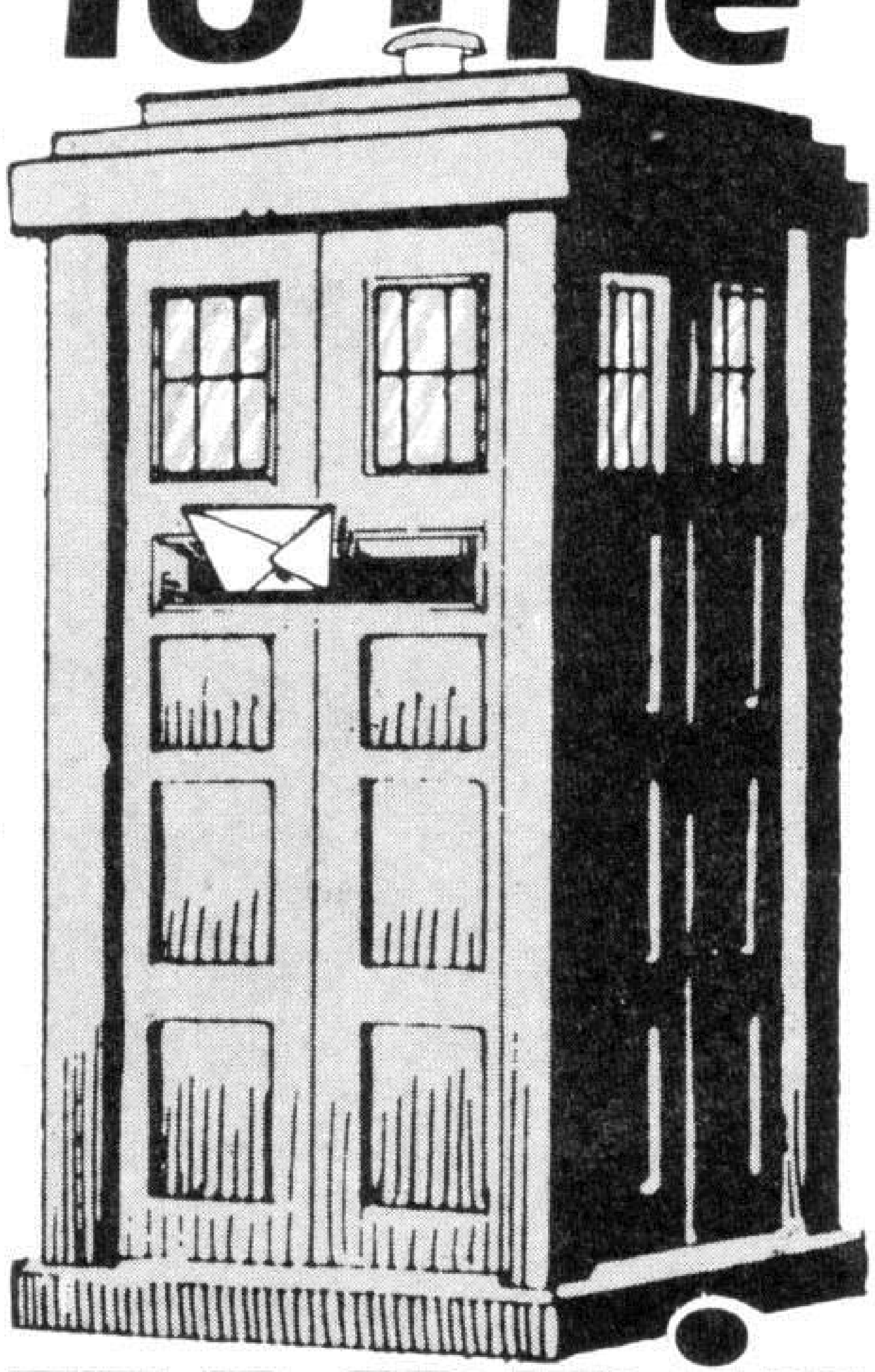
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

AUSSIE ADVICE

Down under, we haven't seen a series of *Doctor Who* since 28th June, 1984, except for *K9 and Co* and a repeat of *The Five Doctors.*

9th December, 1985 saw the return of this great show with *Attack of the Cybermen*. With all I've read in your magazine over the year-and-a-half we Aussies have missed the show, I expected to be thoroughly bored and turned off the programme. I expected Colin Baker to be a total idiot and Peri to be a wet dishcloth. Instead, I thoroughly enjoyed all facets of the show, and Colin kept me laughing through the first episode. (I haven't seen the second yet.)

The one thing I absolutely hate about your magazine is reading letters that pick the show to pieces and criticise it. How these people can claim to be fans I don't know. If the only reason they watch the show is to rip it to shreds, then they're pretty well lacking something upstairs. I watch the show purely for enjoyment, pleasure and excitement.

The eighteen-month break the BBC is taking is just what the English need to help them enjoy the show more, as that's what our eighteen-month break did for me – although I couldn't handle another!

David Larkin,
New South Wales,
Australia.

EXTRA-SPECIAL

I have to say that I don't think I've ever seen an issue of **Doctor Who Magazine** as fine as the **Winter Special.** It has totally rekindled my interest in the publication.

The text is excellent – very informative, and as an expert *Who* fan myself I'm not easily pleased!! The layout is extremely good, and the quality and number of photographs something I haven't seen before.

I hope that the **Winter Special** sets the trend for issues to come – how about equivalent issues on Baker, Davison etc? The only fault I can find is a tiny one: Simpson scored only fifty-one of the fifty-two *Blake's Seven* episodes.

Keep up this standard and you'll have a fan actually looking forward to getting the magazine, instead of buying it out of habit.

With thanks for a great magazine.

Andrew Pixley,
Dore,
Sheffield.

DISAGREE

Re *Letters* **issue 107**, I can't say that I agree with 'A Doctor Who Fan's dismissal of *Vengeance on Varos* and *The Two Doctors*, or any other story for that matter, as 'violent rubbish'.

Vengeance on Varos may have been violent in places, but it was not rubbish, being an original and entertaining story.

I also disagree with the 'fan' when he/she says that the *Doctor Who* aliens are cheap-and-nasty-men-in-rubber-suits-types. How can anyone say that, after seeing Terreleptils, the Garm, tractators, and more recently, Sil and the Bandrils?

As for alien manners and morals, you cannot get much more alien than Shockeye, without going totally beyond the bounds of decency, that is! Mind you, the idea of the Doctor having a monk, Cyberman or Samurai as a companion I find a good one.

Phillip Tricker,
Sudbury,
Suffolk.

FAN QUESTIONS

I am a founder member of a *Doctor Who* fan club. We have fifteen members, aged between eleven and sixteen.

We would like to know the following from the readers of the **Doctor Who Magazine**:

1. Who your favourite Doctor was/is?
2. What year you started watching?
3. Who your favourite alien is?
4. Your favourite item of merchandise?
5. All the Doctor Who merchandise you have?
6. Your favourite Target novel?

Please send your answers to:
Andrew Holding,
2 Buckingham Drive,
Willenhall,
West Midlands
WV12 STD.

All entries should be in by April 1st, 1986.

Andrew Holding,
West Midlands.

INFORMATIVE INTERVIEW

I've been following your magazine since the first issue of **Doctor Who Weekly** and have been impressed and pleased by the consistent progress and the high quality standard that **Doctor Who Magazine** now exemplifies. I'll have to admit, there's always something of interest in each issue that makes it indispensible.

I now find myself writing to you on the *Matthew Waterhouse Interview* in **Issue 107**. The quality of the interviews in your magazine is normally excellent, but this last one particularly impressed me. Perhaps it was refreshing to see an informative and interesting personal interview in a context less frantic than a convention panel. Fantastic job!

Thanks again for continuing the quality work. I can't even think of a US publication that could compare with the effort you've produced.

Susan Garrett,
Toms River,
New Jersey,
USA.

CHANGE OF MIND

It was nice to see my letter in **Issue 108,** especially as it was so critical of your magazine, but I'm pleased to say that the mag. has undergone its own regeneration.

Gone are the massive headings and repetitive photos, in have come some very interesting photos I have never seen before and good well constructed articles and interviews.

Not only that, but you have made an old Pertwee fan very happy by giving him his own **Winter Special,** I just couldn't believe it when I saw it at the local newsagent and there was even an interview with Katy Manning, my all time favourite companion. The extra colour pages really do make a difference to a magazine such as **Doctor Who Magazine** but it was your choice of photos that amazed me and my friends. 75% of the photos we had never seen before and they were all interesting and well chosen to compliment the articles.

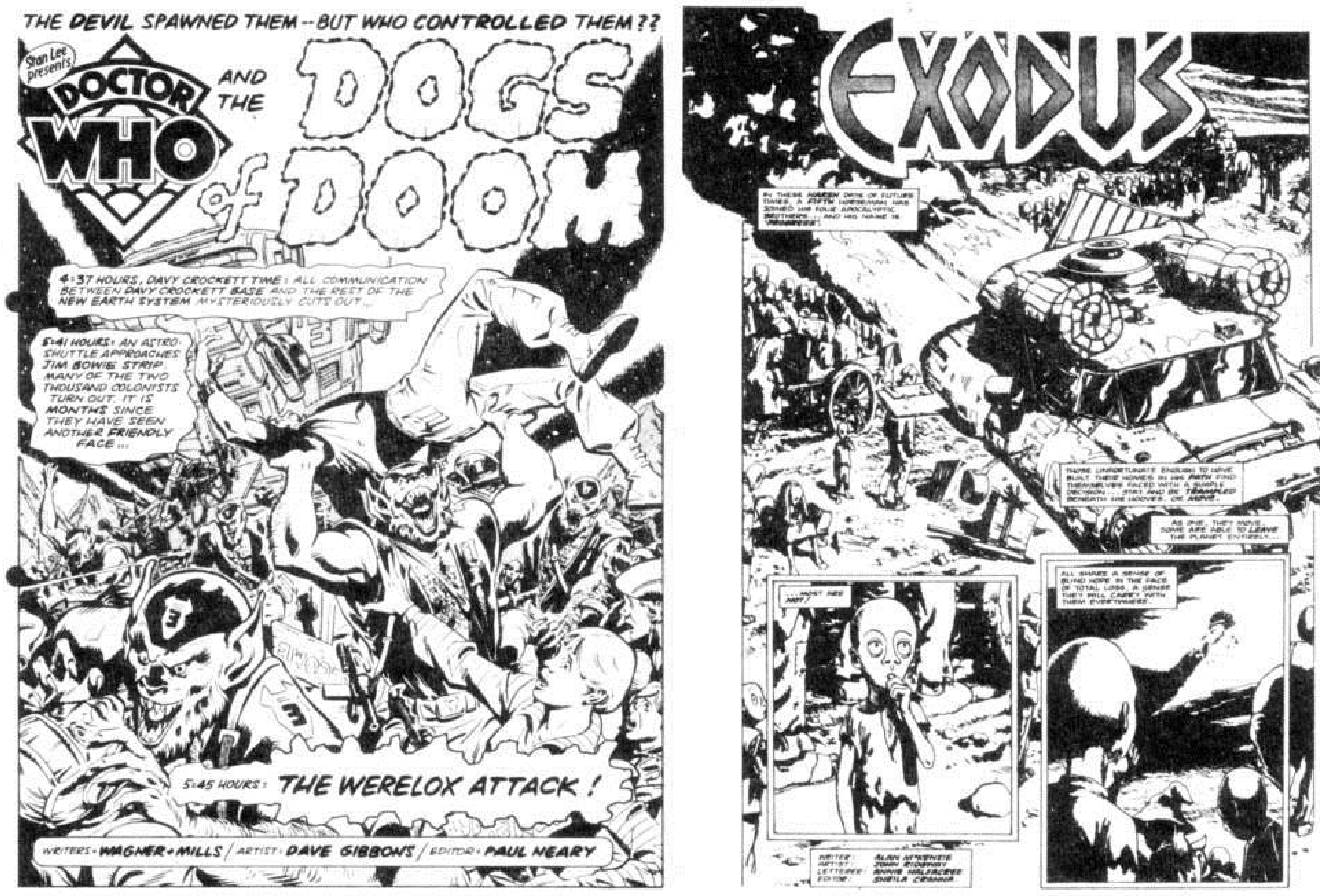
Issue 108 of the monthly was like a special on its own; the extra 25p was well spent, as it enables you to make the magazine look more like a magazine rather than a weekly. Maybe you should go to £1 each month, as it makes a great deal of difference to the look of the magazine, and most people would spend the extra 25p for the larger size and more colour.

The Season 22 Survey results were a puzzle to me. I was amazed to see Peter Davison as second favourite Doctor, but not so amazed that Tom Baker is still favourite, I wouldn't be surprised to see Colin Baker up there at the top in a couple of years' time, as he has more potential than any of the others had when they started to play the Doctor. Let's hope he gets the chance to beat Tom Baker's seven years as the Doctor.

My favourite photo this issue was the Tom Baker, K-9 photo on page 42. This was used especially well, with the article interwoven with the picture. I'd like to see more like this.

Well that's about all I have to say, except thanks for updating the monthly and making it that little bit better that really counts.

Richard Thomas,
Adlington,
Cheshire.


THE DEVIL SPAWNED THEM--BUT WHO CONTROLLED THEM??
Stan Lee presents
DOCTOR WHO AND THE DOGS of DOOM
4:37 HOURS, DAVY CROCKETT TIME: ALL COMMUNICATION BETWEEN DAVY CROCKETT BASE AND THE REST OF THE NEW EARTH SYSTEM MYSTERIOUSLY CUTS OUT...
5:41 HOURS: AN ASTRO-SHUTTLE APPROACHES JIM BOWIE STRIP. MANY OF THE TWO THOUSAND COLONISTS TURN OUT. IT IS MONTHS SINCE THEY HAVE SEEN ANOTHER FRIENDLY FACE...
5:45 HOURS: THE WERELOX ATTACK!
WRITERS: WAGNER+MILLS / ARTIST: DAVE GIBBONS / EDITOR: PAUL NEARY
EXODUS

From* The Dogs of Doom *of 1980 to the current* Doctor Who *story – almost six years of adventure comic strip.

ZESTFUL DESIGN

While the *Doctor Who* series dawdles in the doldrums of its suspension, **Doctor Who Magazine** is going from strength to strength. The previous look and content of the magazine circa **issue 100** have been replaced by a zippy, zestful design and an intelligent and generally well-written content.

Issue 108 was particularly good; a fine blend of interviews, features and, best of all, a striking use of colour photographic material. The new team clearly care a great deal about the series, as the unusual *Growing Up With The Doctor* feature exemplified. It was a welcome change to hear the opinions of the men – and women – in the street instead of the opinionated rantings of the majority of the programme's fans, e.g. "I, as a twelve-year-old, think that the direction of *Timelash* was abysmal" etc. However, a little background detail on the criteria under which this survey was carried out might have helped its impact somewhat.

Issue 108 was also astounding in the appearance of the first halfway decent *Doctor Who* comic strip since *The Dogs Of Doom* back in the old Weekly days. *Exodus* was actually in the style of the series – conflict between the Doctor and Peri, humour and – not exactly in the series' current style – a plot. Just one request – get rid of that penguin!!

I can't say I agreed with the results of your readers *Season 22 poll;* it was a well-under par season, a programme sadly marking time. Or does that reek of "I, as a twenty-six-year-old . . ."? Anyway, I personally believe that *Doctor Who* cannot be great again until a radical new direction is found.

In that respect the series could do well to emulate its official magazine. Keep it up!

Paul Mount,
Llandaff,
Cardiff.

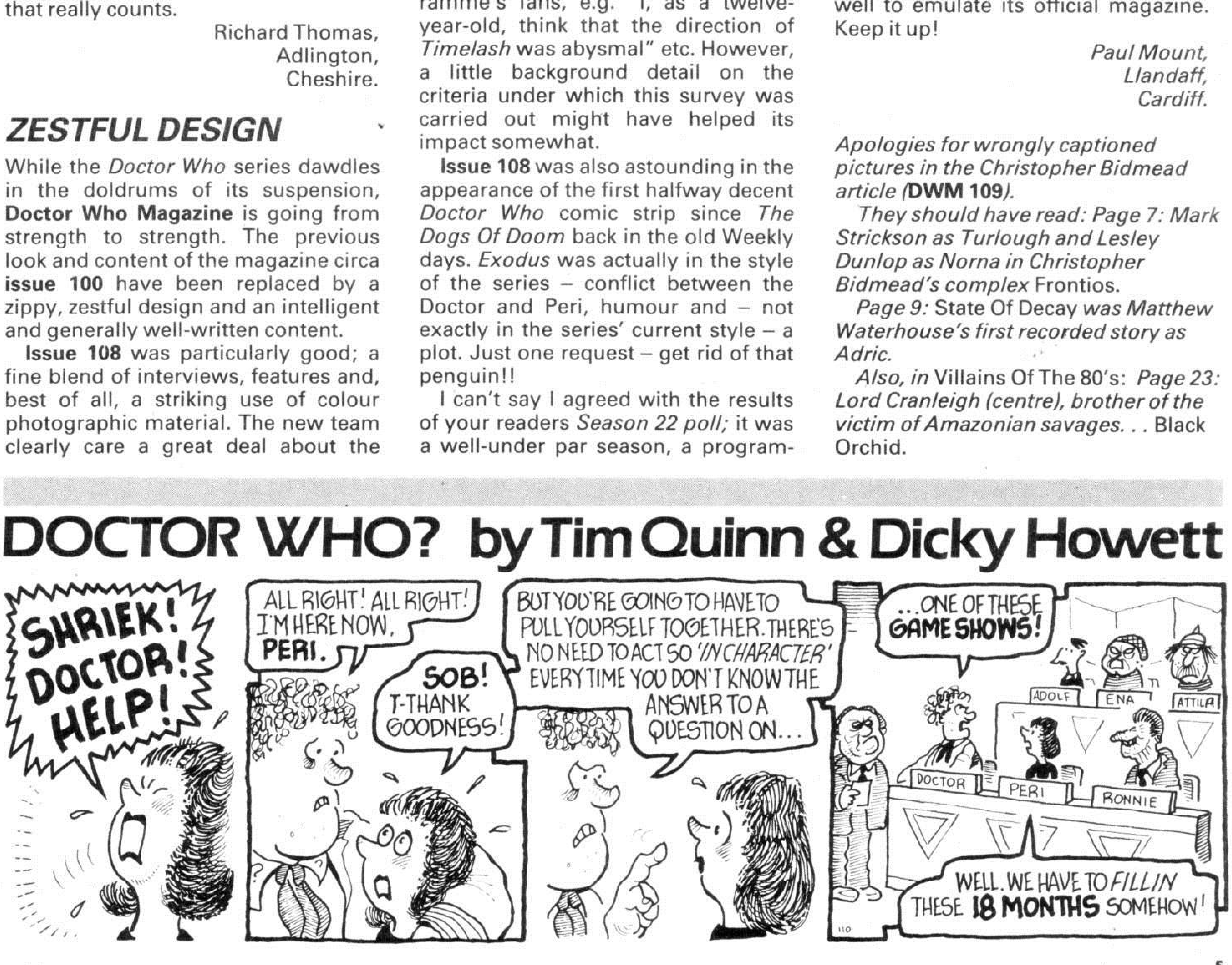
*Apologies for wrongly captioned pictures in the Christopher Bidmead article (***DWM 109***).*

They should have read: Page 7: Mark Strickson as Turlough and Lesley Dunlop as Norna in Christopher Bidmead's complex Frontios.

Page 9: State Of Decay *was Matthew Waterhouse's first recorded story as Adric.*

Also, in Villains Of The 80's: *Page 23: Lord Cranleigh (centre), brother of the victim of Amazonian savages. . .* Black Orchid.

DOCTOR WHO? by Tim Quinn & Dicky Howett


SHRIEK! DOCTOR! HELP!
ALL RIGHT! ALL RIGHT! I'M HERE NOW, PERI.
SOB! T-THANK GOODNESS!
BUT YOU'RE GOING TO HAVE TO PULL YOURSELF TOGETHER. THERE'S NO NEED TO ACT SO 'IN CHARACTER' EVERY TIME YOU DON'T KNOW THE ANSWER TO A QUESTION ON...
...ONE OF THESE GAME SHOWS!
ADOLF
ENA
ATTILA
DOCTOR
PERI
RONNIE
WELL, WE HAVE TO FILL IN THESE 18 MONTHS SOMEHOW!
110

Every year, new and original ideas are sought to make up the mix of stories which are needed to keep *Doctor Who* fresh and entertaining. Naturally, sometimes during the course of these selections, ideas which seem inspired at first, turn out to be gremlins, or prove unworkable.

This Two-Part article by Richard Marson charts the unusual births of some of the best – and worst – 'last-minute' scripts.

At the Eleven

In the Sixties the script machine of the programme was likened by script-editor Dennis Spooner to a vast, voracious creature which needed constant feeding. With the show on the air for an average of forty weeks out of every fifty-two, the demands made on the script-writers were formidable, including limited sets, characters and most of all, limited time.

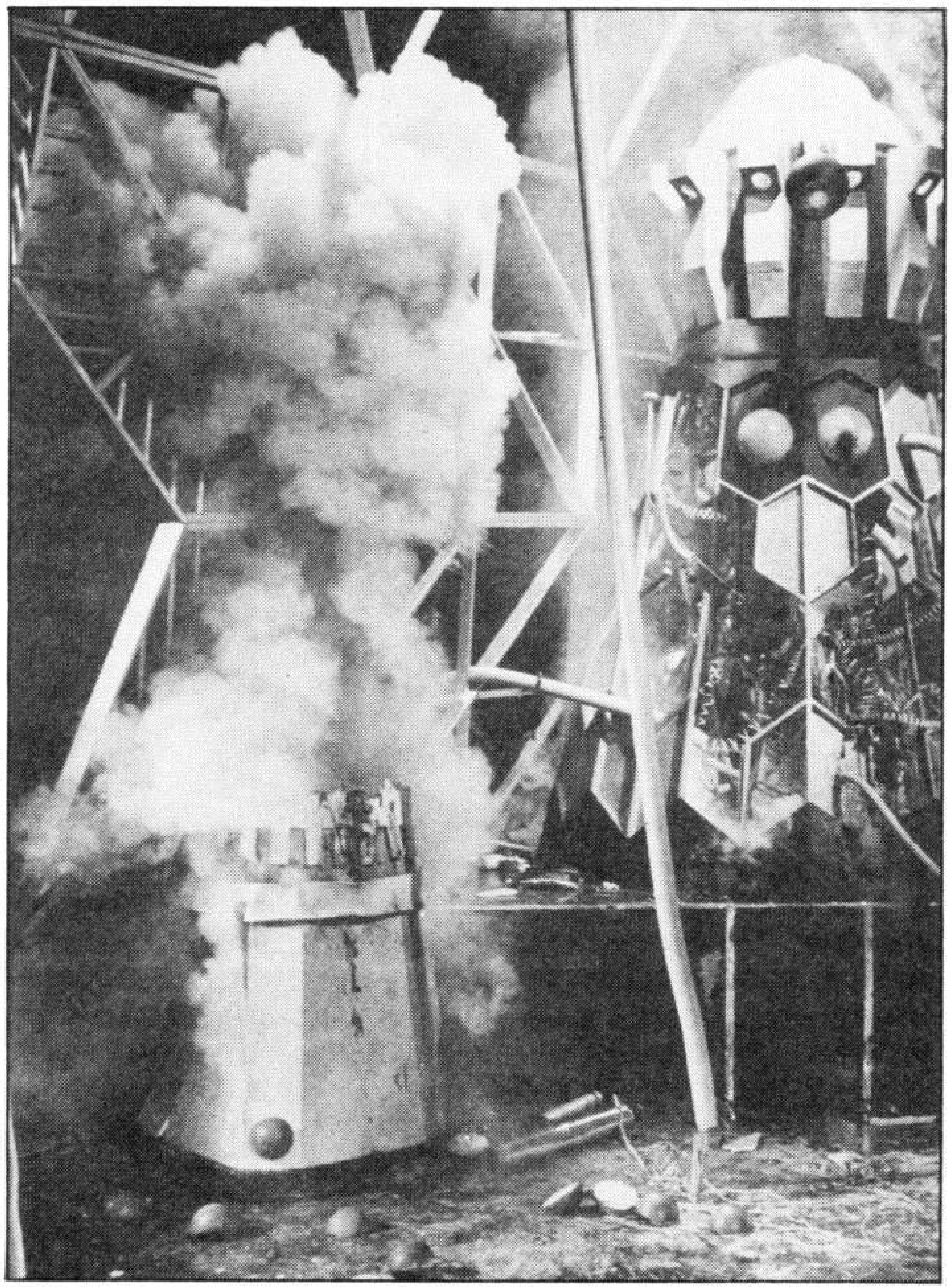
This was the reason why Nigel Kneale refused to tender a script for the first Hartnell series and other writers, notably Terry Nation, were only persuaded to write at the very last moment and with much reluctance.

The prime job of the script-editor has always been to provide a set of workable scripts whatever that meant in terms of rewriting. *Doctor Who*'s story machine fell into trouble very quickly with the planned fourth story of the first season. Titled *Hidden Planet,* it was about an alternative Earth, and was to have been written by Malcolm Hulke. As it was, the story just didn't fit in with the science fantasy direction in which Verity Lambert and David Whitaker wished to take the show.

The problem came with replacing it – the planned fifth story of the season, John Lucarotti's *Marco Polo* wasn't ready for the studio and none of the other commissioned adventures were completed. There was a choice – *Doctor Who* went off the air for a couple of weeks, or David Whitaker wrote a filler story to keep the show going, which, in such early stages, was vital.

Whitaker sat down over a couple of days and wrote the remarkably dramatic *Edge of Destruction,* using one of Hulke's discarded story titles for the other episode – *Beyond The Sun.* It was very definitely a minor tale, but Whitaker managed to wring a lot of tension and suspense out of the bewildering crisis situation unfolding inside the TARDIS. One of the cast, Carole Ann Ford commented years later: "That was my least favourite, because we just didn't know what we were doing, or why. When we asked, we were told, 'We don't understand it either. Just do it'." This was typical of the drawbacks of last-minute writing.

A lot of last-minute rewriting would take place in the early days to pad four-part stories into six episodes. There was one good reason for this – money. For instance, after the production team spent the vast majority of their season's budget on Bill Strutton's *Web Planet,* two extra, cheap adventures had to be pencilled in, to make the season last its full duration. Actor/writer Glyn Jones provided one, which took place entirely within the confines of the *Space Museum* of the title, while departing script-editor Dennis Spooner came up with the undemanding *Time Meddler.*



A destructive moment in* The Evil of The Daleks*, as the badly-damaged Emperor Dalek looks on.

The story which followed, Bill Emms' *Galaxy Four,* had a complicated origin, which was partly because it started life as a story involving Ian and Barbara, characters who had actually been written out by the time of *Galaxy Four*'s production. Consequently, there was rather a lot of rescripting of William Emms' first drafts, so that most of Barbara's dialogue was given to the new companion Steven. Years later, actor Peter Purves (who played Steven) remembered: "There were instances in the script where it was still angled from the point of view of a female companion, which made it a tough job for me."

The deadlines of the series nearly ruined the already complicated plans for the massive epic *The Dalek Masterplan.* Apparently, the story had been directly commissioned by the BBC Director-General Huw Wheldon, whose mother was allegedly a particular fan of Terry Nation's pepperpot creations.

th Hour

A tight squeeze in **The Mind Robber**, *contender for the most rewritten of the* **Doctor Who** *stories.*

His brief for a grand-scale Dalek story was given to outgoing producer Verity Lambert, who then handed it on to the incoming man at the top, John Wiles. Wiles freely admits that the whole twelve-part marathon was a nightmare. He explains: "There was no way that I'd have commissioned it, had I any choice. It was way, way over length and we hadn't finished writing the last episodes by the time the first was heading for the studio."

Terry Nation wrote the story with Dennis Spooner, who remembers: "Terry and I wrote alternate episodes, shaping the plot more or less as we went along. We challenged each other by writing what we thought were impossible cliffhangers for each of the episode endings we were responsible for, daring each other to get out of the other's crisis situation."

Wiles adds that a lot had to be introduced into Nation's scripts by his editor Donald Tosh: "Because Terry would present us with five pages of script which, frankly, wouldn't run to twenty-five minutes of television."

Ironically, as one of the most impromptu stories ever, long-term fans now hail *The Dalek Masterplan* as one of the programme's classics. Shocks like the revelation of Bret Vyon's relationship with Sara Kingdom and the latter's death, not to mention the grisly demise of Katarina, were all last-minute additions to a script which was perhaps the truest example of 'eleventh hour' writing seen in the show for its entire history.

When William Hartnell's era gave way to that of cosmic hobo Troughton, emergency work was needed to get his first story into shape for the cameras. Written as a script for the then Doctor-less series, it was way over length, as well as weak on characterisation of the leading part.

Once again, former script-editor Dennis Spooner was called on in an uncredited capacity to rework the whole affair, as writer David Whitaker was now living abroad.

The Power of the Daleks was heavily trimmed, and the Doctor's part more firmly placed in the proceedings, following consultations with producer Innes Lloyd, the head of the BBC drama department, and Troughton himself. Far from being a smooth behind-the-scenes transfer to a new regime, the first Troughton season was subject to last-minute work in almost every case.

The second story, *The Highlanders,* first ran into problems after its principal writer Elwyn Jones had to drop out, owing to his *Z-Cars* commitments. New script-editor Gerry Davis stepped in to finish the job. Then the character of Jamie proved so interesting, and Frazer Hines so successful in the part, that the ending was rewritten to include a scene where Jamie joins the Doctor, as well as one where he remains on Earth.

Eventually the first ending was used, which meant every subsequent script had to be rejigged to fit Jamie into the plots. This caused understandable tension, not only in the production office, which had to pay for every new story draft, but also with other stars Michael Craze and Anneke Wills, who found their lines cut as a result of Frazer Hines' sudden arrival.

The Underwater Menace, very much an also-ran in the *Doctor Who* hall of fame, was a quick replacement for another story idea from its writer Geoffrey Orme, who'd wanted to do an adventure set in an airport. This was agreed at first, until it became obvious that this was too similar an idea to the one coming up in *The Faceless Ones*. In desperation, the team had to settle for what Innes Lloyd called a "knock up job", and *The Underwater Menace* was no treat for discerning drama viewers, with

◀ its hurried formation and hammy plot.

The next script lined up for major changes was *The Faceless Ones*, which originated when its writers Malcolm Hulke and David Ellis met at a party and began to think up ideas for a *Who* script. Their original concept was a story called *The Big Store*, which would concern an alien race who took over human beings and left them as shop dummies.

When the production office got clearance to film scenes at Gatwick Airport, they decided to alter the plot of *The Big Store* accordingly and so rewriting produced *The Faceless Ones*. This was not the end of the plot behind the plot, however. Irritated by the increasingly 'primadonna'-ish style in which Anneke Wills was behaving, and convinced that the characters of Ben and Polly had served their useful purposes, producer Innes Lloyd decided to drop them from the show. Not only that, he wanted the task accomplished as quickly as possible, giving Hulke and Ellis the brief that they were only to appear in episodes one, two and six – the latter in one scene only, to explain their departure. Lloyd wanted actress Pauline Collins to take over as the new girl, Samantha Briggs, an idea on which new producer Peter Bryant was also keen. After her refusal, the character of Samantha, potentially an excellent companion, had to be abandoned.

The final story of the season, *The Evil of the Daleks*, was also the product of many drafts. The story was vastly expanded from its original and a link was added to the last story to tie the two together. There was also a new companion to be introduced, in the form of Victoria (named after the script-editor's daughter), and again a lot of work had to be accomplished in the absence of its writer David Whitaker.

By the following season, the series had settled down and the production nightmares of the first Troughton year were more or less overcome. *The Web of Fear* was, on the other hand, very much a last-minute commission to follow up the massive popularity of the first Yeti tale, *The Abominable Snowman*. Then at the end of the series, the story problems began again. The first changes came when Deborah Watling announced her departure, which meant that Victoria had to be written out of the next five storylines, all of which she was slated to appear in, and new girl Zoe had to be introduced (the part was again turned down by Pauline Collins).

The final Troughton season was one of the most rewritten ever, and in terms of rapidly provided story ideas, one of the most prolific. The first story, *The Dominators*, was cut from six episodes to five, following an argument about the message of the piece between script-editor Derrick Sherwin and the serial's writers Mervyn Haisman and Henry Lincoln, who did not care for their work being altered so freely.

Their unhappy split with the *Doctor Who* team deprived viewers of a third Yeti story, on which they were due to have begun work shortly before the row developed. This third story was to have taken place in Jon Pertwee's first season and would have been Jamie's last appearance. Haisman comments: "The story would have been set in a remote Scottish estate, where the Great Intelligence would be trying to invade through the possessed figure of the local laird. The whole area would be sealed off by an Intelligence-imposed force field, in which the Doctor and co. would be trapped. It was a period story, set in Jamie's

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DOCTOR WHO

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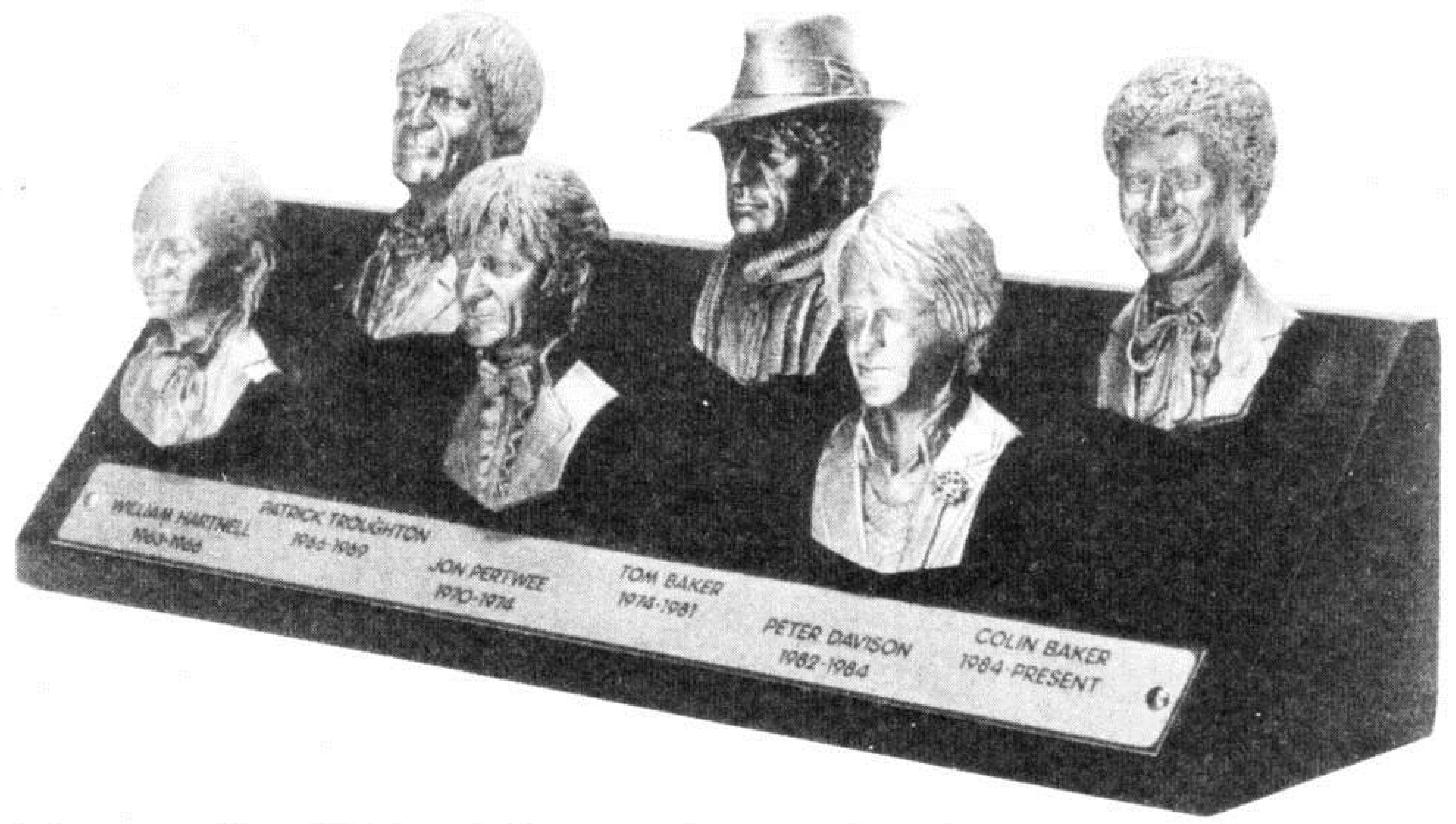

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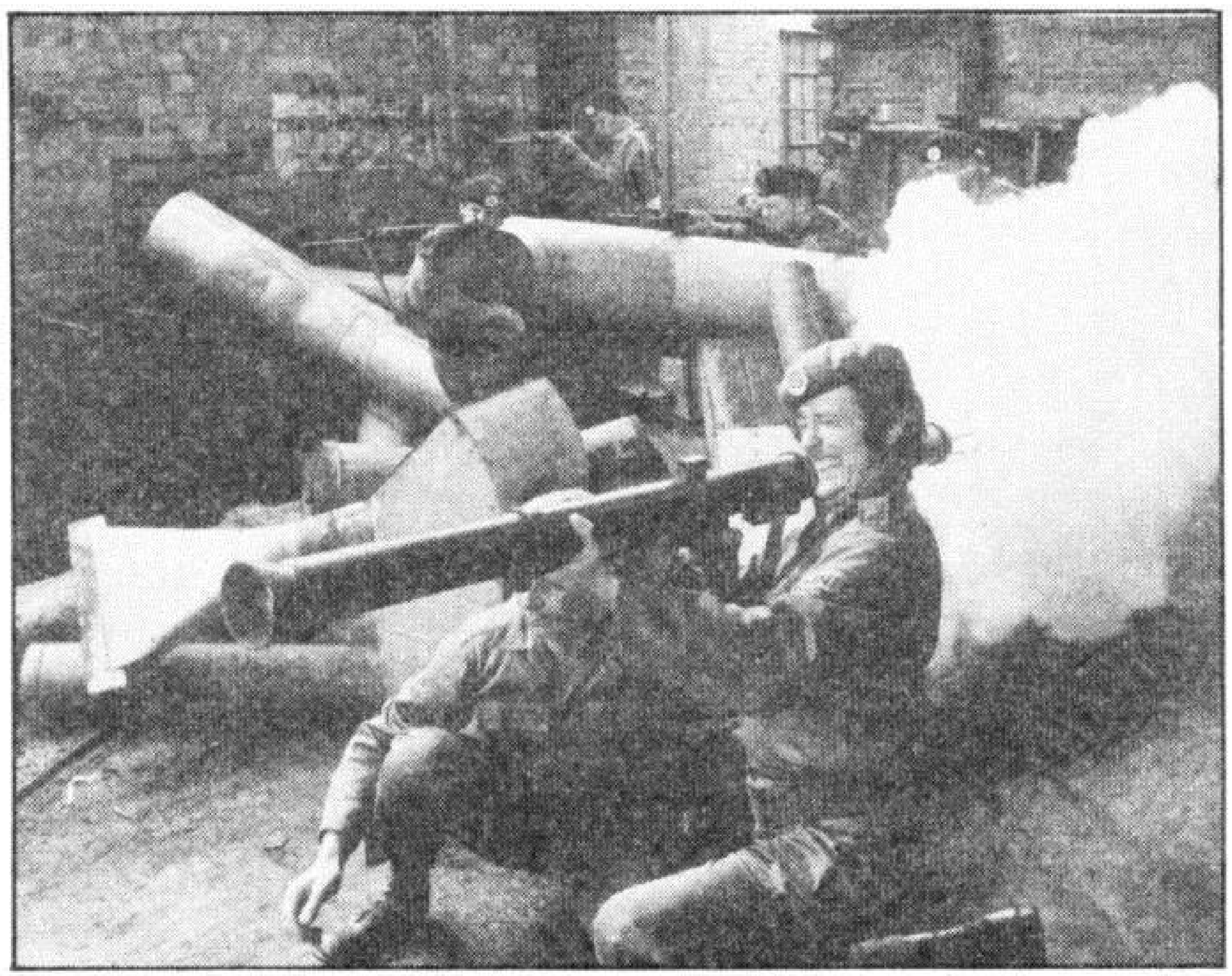
The Dominators, *cut from six episodes to five, following an argument.*



The Invasion, *subject to re-writing and given the go-ahead as a matter of necessity.*

time and at the end of the adventure, he would have said his goodbyes to the Doctor. As it was, he went in another way."

The Mind Robber is probably the main contender for one of the most rewritten *Doctor Who* stories. It was originally a four-parter, gaining an episode at incredibly short notice when *The Dominators* was pruned back. This first episode was written by Derrick Sherwin, who used stock sets and props only and changed the whole emphasis of the story by his 'nightmare' scenes in the beginning, implying that the whole yarn could have been a collective nightmare for the TARDIS crew. Using the clockwork soldiers meant that they had to be used again in later episodes for continuity and Frazer Hines' sudden bout of chicken pox meant that at the very last minute, Sherwin had again to rewrite the script to include the sub-plot about Jamie's face changing for an episode.

By this stage, Troughton, Hines and Wendy Padbury had made it clear they planned quitting the series at the end of its run. BBC bosses began to think of dropping the show altogether. In the meantime, Sherwin, Terrance Dicks and Peter Bryant were faced with more last-minute ructions. Two more stories fell through at the latest stage in their journey to the studio. The first was another Peter Ling script in which time was to run backwards so that everything was plotted in reverse. Unfortunately the complications of realising this imaginative idea defeated the hard-pressed team and the idea was reluctantly shelved.

The second idea fell through at an even later stage, and nearly caused disaster. The producers of the show had decided to try a fully-fledged comedy as a *Who* story to cash in on their star's comic appeal. A director was assigned and the script was provided from leading satirist Dick Vosburgh. Only then did it become obvious that the whole thing wasn't going to work, no matter how much rewriting was done. It was abandoned and a Robert Holmes script *The Krotons* appeared in its place.

The loss of these and other story ideas meant that Derrick Sherwin had to write all eight episodes of *The Invasion* from the over-committed Kit Pedler's original storyline. Eight episodes was acknowledged as being far too long for the plot, but the story was given the go-ahead in this form as a matter of necessity. *The Invasion* was planned to involve the characters of Professor Travers and his daughter Anne but the actors who played them in the two Yeti stories weren't available. In their place came Professor Watkins and his niece Isobel. With the season now approaching its conclusion, Robert Holmes was asked to write a six-part story from four-part material, which he duly managed in the slow-moving form of *The Space Pirates*. This left a slot of some ten episodes, which were ultimately to be filled with the mammoth *War Games*.

Keeping the plot open-ended was the main directive, as writers Malcolm Hulke and Terrance Dicks got together to type the episodes. They turned them out at the rate of one a week, almost as quickly as they were needed by the crew who had to film them. Finishing the job with the Doctor's exile to the planet Earth also finished Troughton's tenure with the show and took us into the third incarnation of the Time Lord, under a new production team.

Departing producer Derrick Sherwin stayed on for one last story, the Jon Pertwee debut *Spearhead From Space*. Because this had had a relatively early development, there was no real change to the first ideas, except that the whole production was moved onto film at the last minute. This meant that a few scenes were readjusted – the first scene was originally a night scene but this was changed because of time and money restrictions.

All the stories which followed in that first Pertwee season had had origins in the era before, except *Inferno*. *Doctor Who and the Silurians* was expanded considerably from its first form, but stayed more or less intact. *The Ambassadors of Death* was a different case, however. Planned for Troughton as *The Invaders From Mars*, it had been rescripted so much by its author that it no longer made any real sense. Malcolm Hulke was drafted in to save the day, which he did admirably. Of the original story, the most that is known is that the main theme of human tolerance of the unlike was the same, and that the main villain was going to have been Reegan.

Inferno was first a four-part script entitled *Project Inferno* and the parallel universe plot was added to pad the story – and thus the season – out to its full length.

The future would see several more cases of rewriting and last-minute dropping/replacement of scripts which either proved inadequate or unsuitable. Part 2 will bring this review up to date, with a look at the intervening years.◇

GREAT NEWS ⁘ GREAT NEWS

FOR ALL DOCTOR WHO FANS

The first serious analysis of the Doctor Who phenomenon ever written

DOCTOR WHO

The Unfolding Text

John Tulloch and Manuel Alvarado

On Saturday 23rd November 1963 at 5.25 p.m., the Doctor Who theme music was heard on BBC television for the first time, and just under twelve minutes later, William Hartnell appeared through the London fog as the first Doctor. It was the birth of an institution.

(c) BBC Enterprises 1984.

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PRODUCER LINE-UP

First off thanks to everyone who took part in our mini-competition to decide which producer has produced the most episodes of *Doctor Who* since November 1963. To those who took the original question to task – sorry – but we were right, there have been nine producers of the programme since the beginning. Mervyn Pinfield was an associate producer, not an equal producer during the earliest years (the two jobs are not the same).

Kevin Cupit of Nottingham was the first name with the correct answer drawn from the postbag – the producer with, to date, the most episodes under his belt was Pertwee maestro Barry Letts, who produced everything from *Doctor Who and The Silurians* through to *Robot*. Letts was also an executive producer when John Nathan-Turner first took over during the eighteenth season and some of the nineteenth. The latter has produced the second largest number of episodes – to date 124, four less than Letts. The successful Verity Lambert is third with 86 episodes, followed by Graham Williams with 78 (I include the six unfinished *Shada* episodes as something from every episode *was* produced). But if we are going to be pedantic, Innes Lloyd was fourth with 77 and Williams fifth with 72. Philip Hinchcliffe was responsible for 68 of the finest episodes in the programme's history, and in seventh place Peter Bryant made 56 episodes (although you could again argue that his total is 63 as he co-produced *Evil Of The Daleks,* but on a very minor scale). He is followed by John Wiles with 24 episodes and the producer of the fewest episodes was Derrick sherwin with 14 (*The War Games* and *Spearhead From Space*). So those of you who put Barry first with 128 and Derrick last with 14 well done, and congratulations to Kevin. Here's another little quiz for you – who has script-edited the most *stories*? – and be careful as you work that out. Some stories had more than one script editor and so the same story can count for two different people.

TUMBLED TITLES

Back to normality now and a quick query from Chris Bailey of Stevensville in the United States. He wonders whether the second *Doctor* story featuring the robot Yeti is called *The Abominable Snowman* or *The Abominable Snowmen.* The answer, Chris, is the latter – there were lots of **Snowmen.** Talking of Yetis, reader Vincent Spencer of Romford in Essex draws our attention to the introductory pages of Terrance Dicks' *Day of the Daleks.* In the first edition on the 'in preparation' list, two of the up-and-coming books mentioned include *Doctor Who and the Sea Monsters* and *Doctor Who and the Yeti.* He wonders if these were original titles to the books or a printer's error. Well, it's all so long ago and no one can remember for sure, but it is likely that Malcolm Hulke (who nearly always changed the book titles from the TV originals) might have indeed intended *The Sea Devils* to become *The Sea Monsters* to tie-in with *The Cave Monsters.* As for *The Yeti*, one imagines that this was *not* intended, as the phrase was merely a shorthand way of writing *The Abominable Snowmen* that inadvertently found its way onto the printed page. On the same subject, *Doctor Who and the Loch Ness Monster* was once 'in-preparation' as *Doctor Who meets the Loch Ness Monster.* Now I'm sure you wanted to know that!

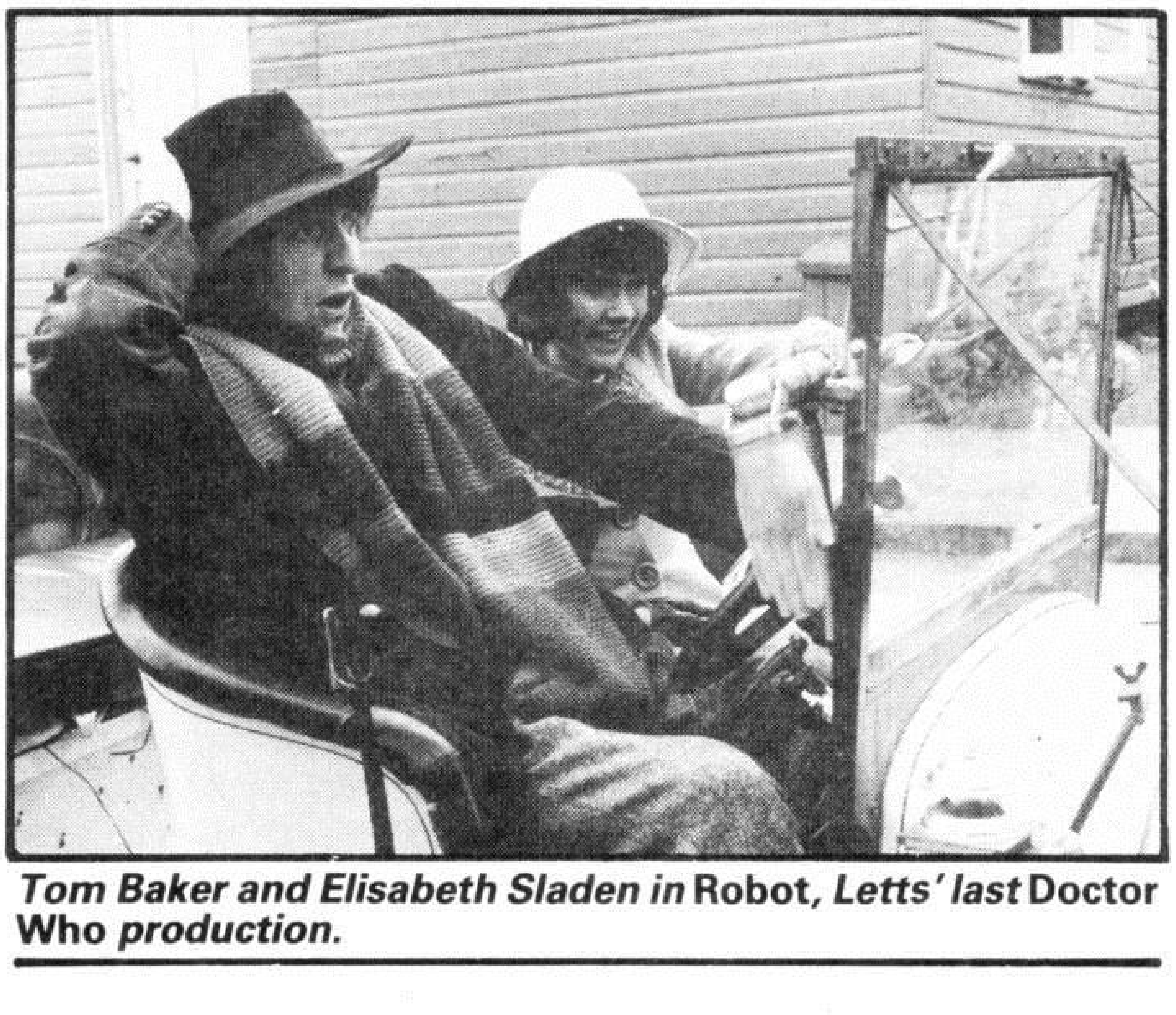
BACK TO FRONT

A couple of photographic queries now. First, Richard Atkinson of Bracknell wonders why in all the photographs of Davros he has a mobile right hand and a microphone on the left, yet in our picture in **Doctor Who Magazine 104** we show Davros pointing with his left hand – with the microphone still on the left-hand side!

Well when we printed that photograph, as Davros zaps Orcini while flying around the chamber, (actually a cast-off set from *By The Sword Divided*), we printed it the wrong way around. As for the microphone, well, keen Davros' fans will have noticed that *Revelation of the Daleks* featured a number of new designs for the crippled Kaled. Apart from his ability to shoot fire from his fingers, his eye had been adapted, and lost the wires that previously powered it, so that it too could shoot fire and his microphone swapped sides and now hung down the right of Davros' face.

Russell Smith of Somerset requires identification for all the photos used in our *Hit For Six* article in **issue 100**. If anyone can fill the gaps I'd be grateful. Anyway going clockwise with those on page 23; Tom Baker – *Hand of Fear*; Peter Davison – *Castrovalva*; Colin Baker – special photo not from a story; Jon Pertwee and Patrick Troughton – *The Five Doctors* and William Hartnell – not really sure. Because of the design of the TARDIS interior, which you can't see too well as we've cut a bit out, it has to be post *The Time Meddler* and judging by the hairstyle I go for *The Celestial Toymaker* – but if anyone can confirm or correct this, please do. Clockwise then on pages 24-25: Davison and Kamelion – *The King's Demons*; Hartnell, Clara and Joey – *The Celestial Toymaker*; Colin Baker and Troughton – *The Two Doctors*; Davison and Ingrid Pitt – *Warriors of the Deep*; Tom Baker – either *Brain of Morbius* or *The Seeds of Doom* (because of the coat and necktie); Pertwee – *Invasion of the Dinosaurs* (the blue thing is the stun gun he fails to use); Tom Baker and Lalla Ward – *Nightmare of Eden;* Colin Baker – another special photo session; and of course Messrs Davison, Pertwee and Troughton from *The Five Doctors.* Finally over the page – Colin Baker from *Vengeance On Varos* and Peter Davison and Janet Fielding in *Snakedance.* Phew!

Mention of Ms Fielding brings me to Moray Laing of Scotland who wonders what happened to Tegan's 'orrible red handbag in *The Awakening.* What indeed – we're still waiting for archaeologists to dig it up. Moray's second question begs a list of all the covers used on Target books, original and reprints to be specific. Well, we are planning to devote a future *Off the Shelf* feature to a full and reasonably detailed look at the covers – originals and reprints – listing the artists, and giving a description of the cover. ■



Tom Baker and Elisabeth Sladen in* Robot, *Letts' last* Doctor Who *production.

HANDS OFF~

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GALLIFREY *Guardian* ★★★

BACK ON THE BOX

The twenty-third season of *Doctor Who* will begin recording shortly for transmission from September. Stars Colin Baker and Nicola Bryant are all geared up to shoot for the series which will be produced by John Nathan-Turner.

Finally, heartening news from Colin Baker in a message for his many fans both here and abroad: "Whatever else you may have heard, I'm certainly not planning to give up the series and nor am I fed up with it since the postponement. The gap hasn't dulled my enthusiasm one little bit and I can't wait to be back."

NEW SEASON NEWS

Writers confirmed for the new season are Philip Martin, who will be contributing one of the two four-parters and Robert Holmes, who's to write a six-episode story.

DID YOU KNOW?

This month's trivial but interesting fact comes from the 1970 Jon Pertwee story Inferno. *Director Douglas Camfield secured permission to do all his location filming over four days in April at a leading firm of bitumen manufacturers.*

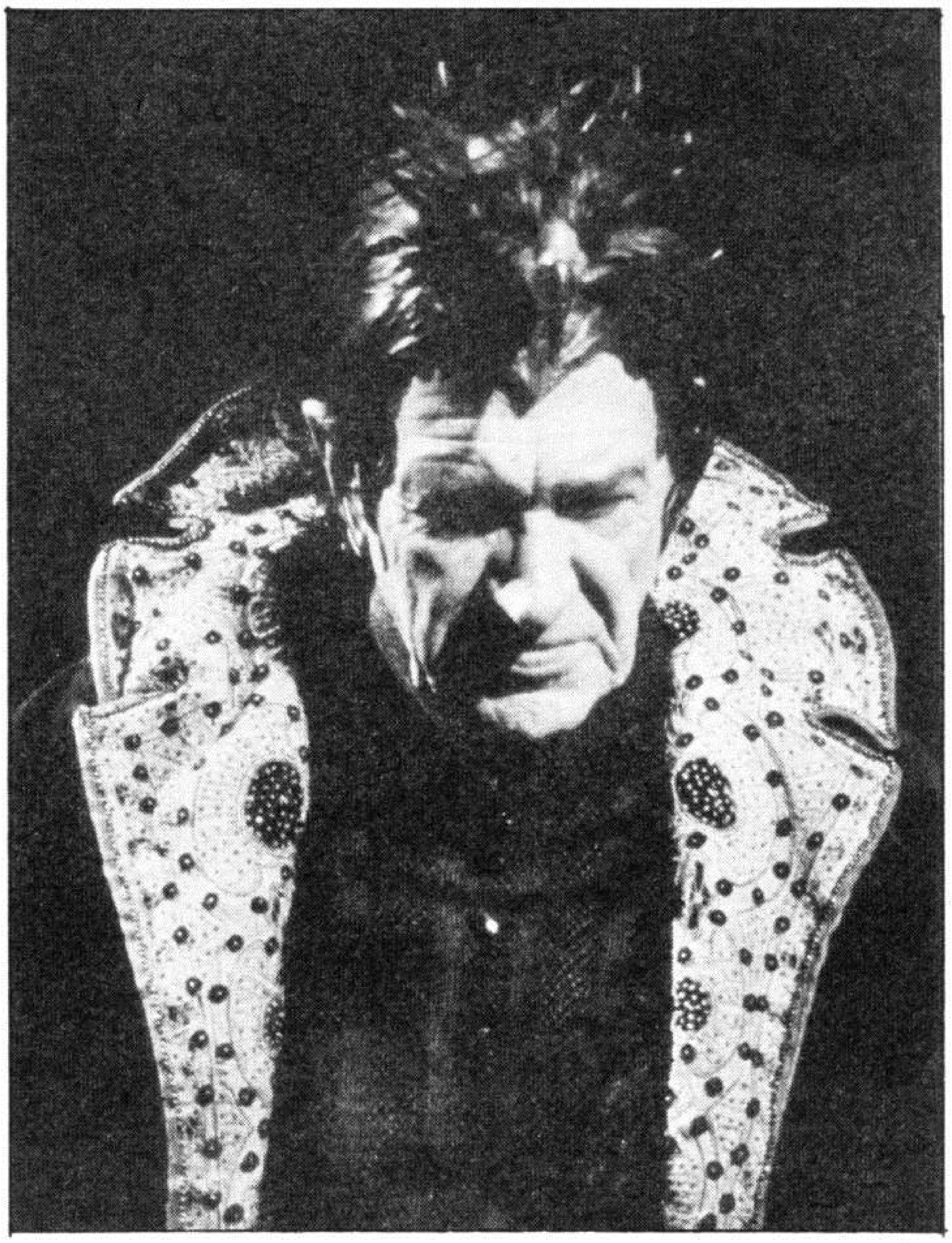
However, because of the incredible fire risks involved, no smoking or anything vaguely incendiary was to be allowed near the plant – on pain of instant expulsion for the whole film crew. Smoking is a popular habit, especially among hard-bitten film crews, and the only comfort that Camfield could offer was in extra supplies of apples, crisps and chewing gum, laid on by the caterers in an effort to stop dissatisfaction spreading – important considering the huge amount of film to be got through over the four-day period.

OTHER APPEARANCES

Colin Baker recently appeared on the lavish Royal Variety Show. In December, Peter Davison appeared with his wife Sandra Dickinson on *Wogan*. Peter revealed that for one week, including in the role of the Doctor, he appeared on television every night. Patrick Troughton has won a leading part in a new London Weekend comedy series entitled *The Two Of Us*, which follows a couple and their troubles, which often have to be sorted out by Troughton's character, Perce.

Meanwhile, directors Sarah Hellings and Tristan de Vere Cole are gearing up for the second series of the BBC's boatyard soap *Howard's Way*, which begins recording around the same time as the new *Who* series.

This glossy series features three former guest stars – Maurice 'Lytton' Colbourne, Stephen Yardley and Edward Highmore, Turlough's brother from the *Planet of Fire*. Finally this month, *Keys of Marinus* director John Gorrie is due to direct a new BBC drama, tentatively called *The Hereford Project*. ■



A TRIBUTE to Valentine Dyall

1985 was not a good year for *Doctor Who* fans and the sad death of actor Valentine Dyall did nothing to abate the general feeling of loss that the *Doctor Who* world has experienced in the last twelve months.

Here, we look back at Valentine Dyall's career and more particularly, his unique contribution to *Doctor Who* itself.

Valentine Dyall was one of that breed of gentlemen actors who rarely, if ever, found himself out of work. He spent many of his early years in the theatre, learning the craft at which he was so adept. Television had yet to become the popular medium it is today and broadcasting meant only one thing – the wireless. It was here that Dyall was first to find fame in his own BBC series *Appointment With Fear*.

This was a radio anthology series of creepy stories – tales that ranged from straightforward ghost yarns through to full flights of the supernatural. Valentine Dyall played the programme's host, named to audiences as the Man in Black. Millions of families across Britain became addicted to the series in exactly the same way that they later became addicted to *Doctor Who* – because they liked to be frightened. Dyall's rich, melodious, even sinister voice became his hallmark and Hammer Films even made a film version of the radio show.

THE MAN IN BLACK

By the time *Appointment With Fear* reached the conclusion of its successful run, television had started to become increasingly popular and very soon Valentine Dyall became one of its mainstays. He appeared in countless detective serials and spy stories, usually, though not always, playing the villain.

But it was his role as the Man in Black that won him the part of the Black Guardian back in the autumn of 1978. The producer of *Doctor Who* at the time was Graham Williams and both he and the director of *The Armageddon Factor*, Michael Hayes, remembered *Appointment With Fear* vividly. Reading the script for the Black Guardian, Valentine Dyall's name was virtually the first to be thought of – similar to the way in which Roger Delgado had been cast as the Master a few years previously.

Although his first appearance was only in the sixth and final episode of the story, Dyall leapt at the opportunity of working on *Doctor Who* – like so many actors, it had been one of his cherished ambitions to appear in the show.

Three years later *Doctor Who* producer John Nathan-Turner and script-editor Eric Saward were planning what was to become the twentieth season of the show. Both decided that they wanted a linked set of stories and more particularly, that they wanted the Doctor to face a magnificent enemy in this anniversary year. They selected the Black Guardian and Valentine Dyall was contracted to appear in three stories, the first being *Mawdryn Undead*, then *Terminus* and finally *Enlightenment*.

This meant that Dyall was working for the series from September 1982 through to January 1983, and consequently became far more a part of the regular team than he had in his last appearance.

Mark Strickson, as Turlough, was teamed most often with Dyall and he says: "Valentine was a marvellous guy to work with, with a smashing sense of humour and the most natural and thought-out approach to his work. We got on very well and I'm just glad that I got the chance to work with him."

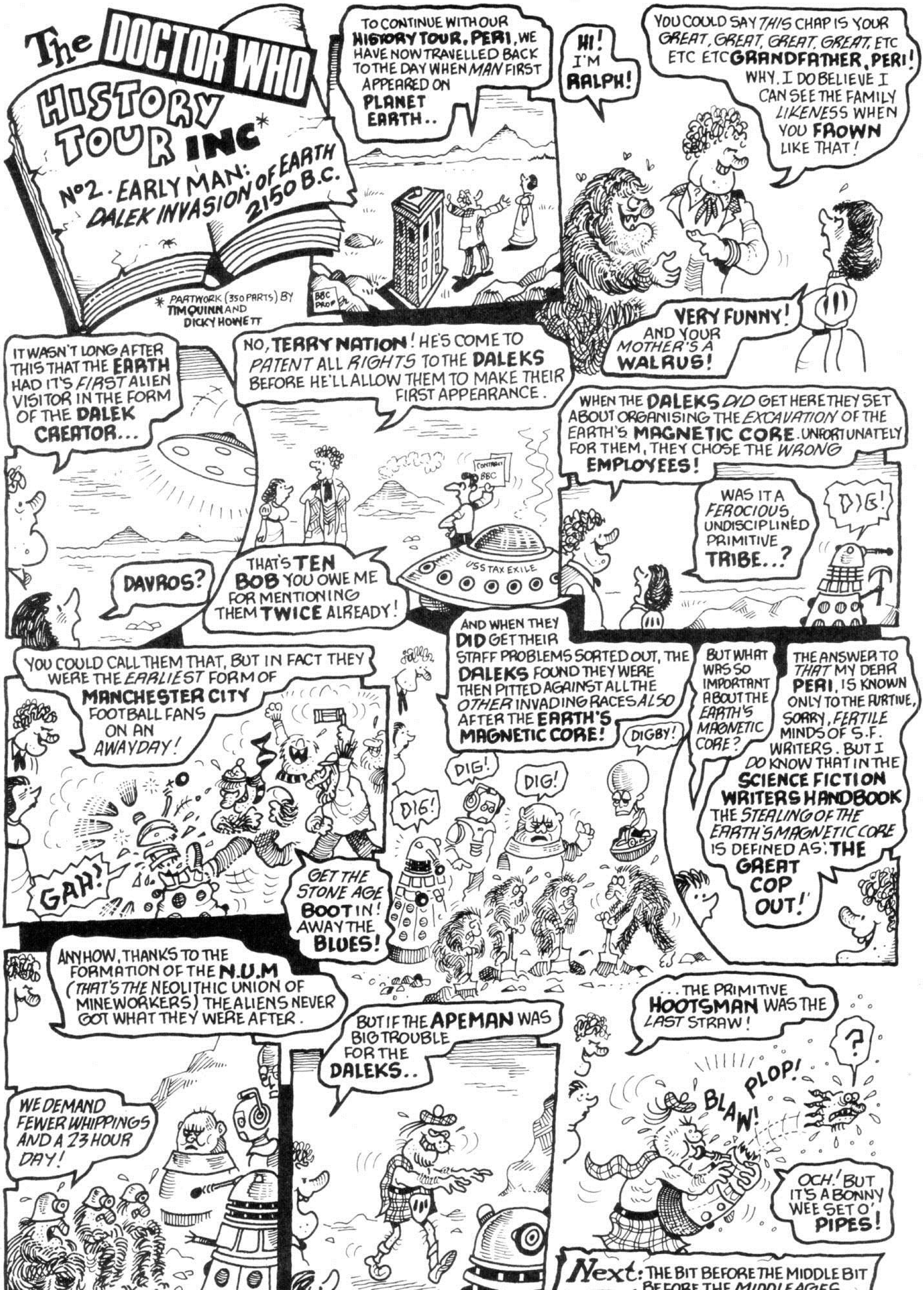
Following his new stories, Dyall attended the massive Longleat convention in Wiltshire where he showed his ready wit in one of the panel sessions. One of the audience asked him if the Black Guardian was miserable because he had to spend all eternity with a stuffed bird on his head. Dyall replied: "I don't know, but I'm in Deep Thought about it" – a direct reference to his *Hitch Hiker's Guide* work.

Earlier this year, when the television series was suspended and the radio show was set up, Dyall returned once again to the realms of *Doctor Who*, this time playing Captain Slarn in Eric Saward's *Slipback* story.

Colin Baker remembers: "Most of us knew Valentine of old and we all noticed that he wasn't up to his usual level of energy, and that he looked rather ill. At the end of recording I said, 'I'm sure we'll be working with each other again soon,' and he shook his head and said, 'I doubt it. I don't think I've got long left.' And sadly for us, he was right."

Perhaps it is fitting that *Slipback* was Valentine Dyall's last acting job. It returned him to the medium in which he first became famous, as well as to the world of which he was so fond – *Doctor Who*.

Richard Marson


The DOCTOR WHO HISTORY TOUR INC*
No2. EARLY MAN: DALEK INVASION OF EARTH 2150 B.C.
* PARTWORK (350 PARTS) BY TIM QUINN AND DICKY HOWETT
TO CONTINUE WITH OUR HISTORY TOUR, PERI, WE HAVE NOW TRAVELLED BACK TO THE DAY WHEN MAN FIRST APPEARED ON PLANET EARTH..
BBC PROP
HI! I'M RALPH!
YOU COULD SAY THIS CHAP IS YOUR GREAT, GREAT, GREAT, GREAT, ETC ETC ETC GRANDFATHER, PERI! WHY, I DO BELIEVE I CAN SEE THE FAMILY LIKENESS WHEN YOU FROWN LIKE THAT!
VERY FUNNY! AND YOUR MOTHER'S A WALRUS!
IT WASN'T LONG AFTER THIS THAT THE EARTH HAD IT'S FIRST ALIEN VISITOR IN THE FORM OF THE DALEK CREATOR...
DAVROS?
NO, TERRY NATION! HE'S COME TO PATENT ALL RIGHTS TO THE DALEKS BEFORE HE'LL ALLOW THEM TO MAKE THEIR FIRST APPEARANCE.
CONTRACT BBC
USS TAX EXILE
THAT'S TEN BOB YOU OWE ME FOR MENTIONING THEM TWICE ALREADY!
WHEN THE DALEKS DID GET HERE THEY SET ABOUT ORGANISING THE EXCAVATION OF THE EARTH'S MAGNETIC CORE. UNFORTUNATELY FOR THEM, THEY CHOSE THE WRONG EMPLOYEES!
WAS IT A FEROCIOUS, UNDISCIPLINED PRIMITIVE TRIBE...?
DIG!
YOU COULD CALL THEM THAT, BUT IN FACT THEY WERE THE EARLIEST FORM OF MANCHESTER CITY FOOTBALL FANS ON AN AWAYDAY!
GAH!
GET THE STONE AGE BOOT IN! AWAY THE BLUES!
AND WHEN THEY DID GET THEIR STAFF PROBLEMS SORTED OUT, THE DALEKS FOUND THEY WERE THEN PITTED AGAINST ALL THE OTHER INVADING RACES ALSO AFTER THE EARTH'S MAGNETIC CORE!
DIGBY!
DIG!
DIG!
DIG!
BUT WHAT WAS SO IMPORTANT ABOUT THE EARTH'S MAGNETIC CORE?
THE ANSWER TO THAT MY DEAR PERI, IS KNOWN ONLY TO THE FURTIVE, SORRY, FERTILE MINDS OF S.F. WRITERS. BUT I DO KNOW THAT IN THE SCIENCE FICTION WRITERS HANDBOOK THE STEALING OF THE EARTH'S MAGNETIC CORE IS DEFINED AS: THE GREAT COP OUT!
ANYHOW, THANKS TO THE FORMATION OF THE N.U.M (THAT'S THE NEOLITHIC UNION OF MINEWORKERS) THE ALIENS NEVER GOT WHAT THEY WERE AFTER.
WE DEMAND FEWER WHIPPINGS AND A 23 HOUR DAY!
BUT IF THE APEMAN WAS BIG TROUBLE FOR THE DALEKS..
...THE PRIMITIVE HOOTSMAN WAS THE LAST STRAW!
BLAW!
PLOP!
?
OCH! BUT IT'S A BONNY WEE SET O' PIPES!
Next: THE BIT BEFORE THE MIDDLE BIT BEFORE THE MIDDLEAGES.

ARCHIVES

First shown: Feb 1983

Mawdryn Undead

EPISODE ONE

A typical minor public school in the English countryside: on the main school forecourt a group of boys are milling around watching an elegant vintage car. One of them, a fat, ungainly teenager called Ibbotson is praising the car's pedigree, watched cynically by his closest friend Turlough, an intense-looking boy with red hair and wild eyes. Seeing the admiration in Ibbotson's eyes, Turlough suggests they appropriate the car for a quick ride.

Although he objects, Ibbotson allows himself to be commanded into the passenger seat while Turlough takes the wheel. To the cheers of their contemporaries, the car speeds off down the school drive. Heedless of Ibbotson's warnings, Turlough doesn't see the approaching vehicle until it is too late. He spins off the road and crashes in a small field.

Immediately he finds himself in another dimension, looking down on the chaos he has caused. Then another figure materialises in the strange dimension. It is the Black Guardian. Turlough reveals himself to be an alien trapped on Earth and longing to escape. The Black Guardian says he can do so if he enters into a pact with him – the deal is that the boy must first kill the Doctor. Back on Earth, the Brigadier, now a teacher at the school, is gloomily inspecting the damage to his vintage car, when Turlough comes round. The Brigadier sighs at the destructive power of the British schoolboy.

In the TARDIS, Tegan is seeking assurances from the Doctor that she is finally free of the Mara. Nyssa reassures her, before noticing an approaching spaceship on the scanner screen. Just before the two vessels collide, the Doctor manages to materialise on board the ship. By now, Turlough has been taken, complaining, to the school sanitorium, where Matron chides him for his behaviour. Then he notices a strange crystal by his bed, which she explains was found in his pocket.

The Headmaster visits, and Turlough successfully places all the blame for the accident on Ibbotson's shoulders. Matron leaves with the Headmaster so that Turlough can sleep, but as they go the crystal suffuses with light and the boy hears the voice of the Black Guardian telling him that "waking or sleeping, I shall be with you until our business is concluded". He tells him that soon the Doctor will be separated from his ship and in Turlough's power.

The Doctor, Tegan and Nyssa are examining the ship, which appears to have been made for a very long journey, with everything on board designed for pleasure. It is, however, deserted.

Ibbotson is meanwhile told off by the Headmaster, who then consoles the Brigadier about the loss of his car. The Brigadier doesn't trust Turlough, especially when he learns of the boy's mysterious guardian, a solicitor in London.

Meanwhile, Ibbotson has visited Turlough, who leaves the sick-bay fully dressed and dares his friend to follow him. They make their way up a wooded hill to a large obelisk, where Turlough announces that they must wait.

On the ship, the travellers discover a transmat beam set for Earth, whilst a transmat capsule materialises by the obelisk, sent from the ship. Turlough enters, to the horror of Ibbotson. On board the ship, the TARDIS refuses to dematerialise, while a few corridors away, Turlough arrives in the transmat room. Here the Black Guardian appears, to warn him that he must remain loyal to their agreement.

Meanwhile, Ibbotson has fetched the Brigadier, taking him to the obelisk with his story. The Brigadier plainly doesn't believe him. Matron has reported Turlough's disappearance to the irritated Headmaster.

The TARDIS crew return to the transmat room, where the Doctor discovers that the beam has interfered with the TARDIS' flight. They return to the ship to try to leave again. Turlough has followed them and hidden in the TARDIS, where he is discovered by an incredulous Doctor. He is welcomed by the Doctor but mistrusted by the girls. The Doctor says that he will travel to Earth by transmat, and dismantle the beam allowing the pre-set TARDIS to follow him through to the same place. Turlough goes with him. They arrive by the obelisk. The Doctor finds the source of the beam and begins to dismantle it. Turlough is at this moment commanded to destroy the Doctor. Looking around him he finds a boulder, which he raises high above the Doctor's head.

EPISODE TWO

The transmat beam explodes, throwing the Doctor, Turlough and the boulder to one side. It has had the desired effect though – inside the TARDIS, the rota has begun rising and falling. The TARDIS seems to arrive at the obelisk – but Nyssa and Tegan see no sign of the

Doctor. Likewise by the obelisk, the Doctor and Turlough see no sign of the TARDIS. Just then, the Brigadier arrives with Ibbotson. The Doctor, delighted to see his old friend again, tries to explain about his regeneration, but the Brigadier thinks he is mad. They all make their way to the school. The Doctor mentions UNIT, and the Brigadier, startled that this stranger knows of that top secret organisation, agrees to talk to him in his quarters.

Meanwhile, the girls are looking around the obelisk for the Doctor. They find the transmat capsule and enter. There they discover the horrifically burnt body of a man they think is the Doctor. They drag him into the TARDIS, which seems to reassure the delirious figure. Nyssa explains that Turlough could have been atomised. Back in the Brigadier's drab quarters, the Doctor is drawing a blank – until he mentions Jo Grant and Liz Shaw. This triggers off the Brigadier's suppressed memory and he finally accepts that the fresh-faced man before him is the Doctor.

In the TARDIS, Tegan decides to go down into the valley to get help. Nyssa gives her the homing device to help her find the ship on her way back. Tegan rushes down and is escorted to the Brigadier by one of the schoolboys. The Doctor is still trying to find the reason for the Brigadier's mental block – he violently refutes the Time Lord's theory of a kind of breakdown. The two friends talk about the Brigadier's retirement into teaching and then the Doctor says he must find the TARDIS and Tegan and Nyssa. The Brigadier says he knew a Tegan once and it quickly transpires that it is the same Tegan as the Doctor's current companion.

Tegan arrives at the Brigadier's quarters. But this is a different Brigadier – younger and still with his moustache. The Doctor and the older Brigadier realise that the TARDIS is trapped in a different time zone and that the Brigadier has to remember exactly when he met Tegan to make communication possible. Tegan mentions the TARDIS to the younger Brigadier who now believes her story. They leave together.

Meanwhile, Turlough has been locked in the sick-bay. The Headmaster visits him and the boy tells him all about his agreement and that he now plans to pull out of it. Suddenly, the Headmaster transforms into the Black Guardian who threatens Turlough again, before leaving him asleep. He awakes tormented and wraps the crystal up in some sheets before using some others to make a rope.

Tegan has realised she is in the wrong time zone, because the Brigadier mentions the Silver Jubilee of the Queen. The Doctor has found the exact date – June 7th – from the older Brigadier, and now says they must return to the capsule, which is exactly where Turlough is heading. The Brigadier first checks on Turlough, who has gone. The Doctor finds the crystal and guesses where Turlough is heading.

Tegan now knows that the figure in the TARDIS is not the Doctor. She rushes back to the ship with the younger Brigadier. Nyssa is worried by the man she thinks is the Doctor – he talks of perpetual regeneration and tries to leave without Tegan. She goes out to find her friend, and the figure reveals himself as Mawdryn, saying that he will become a Time Lord. Tegan and the Brigadier arrive. Together with Nyssa, they enter the TARDIS. Mawdryn turns round, recovered from his mutations. The girls scream.

EPISODE THREE

The Doctor and the older Brig. rush up to the capsule, where they find Turlough trying to repair the transmat beam. The Doctor takes over, returning Turlough's crystal. In the TARDIS, Tegan challenges Mawdryn as a fraud, but the alien says he is the Doctor and that she should realise that Time Lords regenerate – not necessarily as human types. Nyssa sees the logic in this and Mawdryn announces that they are to return to the ship for sustenance. He appeals to their loyalty as old friends and Nyssa responds to the emotional blackmail by starting the TARDIS on a return journey to the ship.

Then an alarm sounds. This is the Doctor's beam reaching the TARDIS but it cuts off, stranding the Doctor. Before they enter the transmat, the Doctor urges the Brigadier to remember whether he went into the transmat with the girls in 1977. If he meets himself there would be a catastrophe – a short circuit of the time differential. The Brigadier is sure he remained on Earth in 1977, and so they leave to find the only way in which they can locate the TARDIS – through Tegan's homing device which she gave to the Brigadier in 1977.

They return to the obelisk, pondering that the ship is travelling in warp elipse, which is more or less the same as eternity. The TARDIS has arrived back at the ship and after an argument, Mawdryn persuades the Brigadier, Tegan and Nyssa to stay inside while he goes out into the ship.

The older Brigadier is astounded by the instantaneous journey from transmat to ship, but is even more surprised by the opulence of the space ship beyond. Elsewhere, Mawdryn has collapsed to the floor and has had to drag himself painfully to a hall of moulded likenesses. He shouts that it is time for the awakening but there seems to be no response. He collapses in front of the strange effigies.

The younger Brigadier, worried about events, orders the affronted girls to stay in the TARDIS while he goes to look for the Doctor. His older self is being told that Mawdryn will be looking for his life support systems.

The Doctor then sends Turlough back to the TARDIS to wait, but the boy skulks off to try and communicate with the Black Guardian who is unresponsive. However, the Doctor and the Brigadier have found a hidden room which the Time Lord proclaims to be a metamorphic symbiosis regenerator, used by the Time Lords in cases of acute regeneration and stolen from Gallifry. There are eight chambers – and thus eight undead creatures like Mawdryn – on board.

The Black Guardian finally contacts Turlough in the hall of likenesses, bidding him enter a chamber beyond. It is here that

The eyes have it – Mark Strickson makes an impressive debut as Turlough.

Mawdryn's associates linger, hoping that now is the time of their ending. Turlough runs in fright from the ghostly figures. The Brigadier thinks he can hear someone and goes to look – just missing his younger self. The Doctor wanders off to look for the older Brig, who returns to the regeneration chamber to find it empty. The Brigadier turns round and sees Mawdryn in agony on the floor, pleading for help.

The Doctor has arrived back at the TARDIS to find the waiting girls, who tell him about the other Brigadier. They must be found before they meet – the Doctor leaves with Tegan and Nyssa. Shortly afterwards Turlough enters the console room, where the Black Guardian orders him to keep the Brigadiers apart as this threatens his plans.

At the same time, the Brigadier has managed to help Mawdryn into one of the eight regeneration recesses, only to discover he has been conned and that this is not the Doctor. Mawdryn then tells him that he cannot die – he is immortal.

The Brigadier's younger self has just witnessed the other seven mutants gliding towards the lab. The Doctor posts Tegan outside to stop the younger Brigadier from entering, and he and Nyssa enter the lab where Mawdryn admits to having stolen the regenerator from Gallifrey. Tegan arrives to warn of the approach of Mawdryn's associates. They arrive and Mawdryn begins to plead for the Doctor's help. He says he can't provide any. Tegan asks him why, as their agony and despair seems real enough. The Doctor explains that they want him to give up his remaining regenerations to release them from their eternal torment. As he has only eight regenerations left, this would result in his own death.

EPISODE FOUR

Turlough finds the younger Brigadier and introduces himself. He says he has to take the Brigadier to the Doctor, but he actually leads his future maths teacher into the mutants' chamber where he imprisons him.

Meanwhile, Mawdryn tells the Doctor that his death is the only hope they have – but that they can't stop him from leaving the ship. The Doctor returns to the TARDIS with Nyssa, Tegan and the older Brig, watched by the dismayed mutants. Mawdryn reassures them that he will return of his own free will.

In the TARDIS they are about to depart when Turlough approaches. The Doctor tells him to stay on the ship, find the other Brigadier and then transmat in the capsule, which is locked to land in the TARDIS. Then, by staying there until the other Brigadier is returned, disaster will be averted. He goes to do as he is asked. The TARDIS is in flight when the Brigadier notices that Tegan and Nyssa are ageing horribly. The Doctor realises that they have been contaminated by Mawdryn. They now have to return to the ship to reverse the ageing.

On the ship the younger Brigadier manages to escape and goes up to the mutants who are waiting for the TARDIS to return. Mawdryn realises the danger of the Brigadiers meeting and has the younger man escorted away. The Doctor has tried to escape one more time, but on this attempt the girls grow younger. ▶

They are forced to return. Elsewhere, Turlough has missed the young Brigadier – he is castigated for his negligence by the Black Guardian.

The Doctor and his companions go out to meet the mutants. The Doctor agrees to help as this is the only way of helping Nyssa and Tegan recover their ability to time travel. In the lab, the mutants are linked up with the Doctor, Tegan and Nyssa, with the Brigadier there to activate the transfer of regenerative power. The countdown begins and the Doctor prepares to meet his end.

In his head Turlough can hear the booming tones of the Black Guardian ordering him to find the Brigadier before he finds his other self. Turlough races down the ship's corridors and finds the younger Brigadier about to enter the lab. He tries to stop him, but is hurled aside. The Brigadier enters the chamber and stares with astonishment at all that is happening – then his eyes meet a familiar figure – himself. Their hands touch and there is a massive release of energy coupled with a vast explosion.

In the lab there is a pause. The younger Brigadier lies unconscious on the floor. The Doctor sends Nyssa to take the older Brigadier back to the TARDIS and explains to Tegan that the energy release he caused by meeting himself has saved the Brigadier's life as well as Nyssa and Tegan's ability to time travel. The mutants have also got what they want – death.

As the Doctor and Tegan return to the TARDIS with the younger Brig, they hear sounds of the ship's self-destruct starting. They dematerialise in time, however, and return the younger Brig. to 1977, where his memory is clouded again.

As for the 1983 version, he too is safely returned to the school, after commenting on the changes inside the TARDIS. He is bidding his friends goodbye when he remembers about Turlough. The Doctor, Tegan and Nyssa rush back into the TARDIS to rescue him from the ship. As they run into the console room, they are met by Turlough himself, who stowed away before they left deep space. He asks to join the Doctor who tells him, "I think you already have". The girls do not approve. In space, Mawdryn's enormous red ship explodes into a million fragments.

MAWDRYN UNDEAD starred **Peter Davison,** with **Janet Fielding, Sarah Sutton, Mark Strickson, Valentine Dyall** and **Nicholas Courtney.**

fact file

THE ORIGINS

Mawdryn Undead started life as an idea from writer/director Peter Grimwade: "It had a very visible beginning, in so far as it was based on the myth of the Flying Dutchman – stimulated by the English National Opera production of it, which I saw and which provoked me to think, 'Why not put the story of the Flying Dutchman into space?'

"The idea of never being able to escape from life and consciousness was an idea which appeals very strongly to me and which dominates my imagination a great deal. I felt there was something I wanted to say there and so I took the idea to Eric Saward, who liked it."

Grimwade very much wanted to use a past companion in his story, but the Brigadier wasn't his first choice: "Originally, it was going to go right back to the beginning and be the teacher Ian Chesterton. The moment I thought about him that gave me the school, and I know the background of that kind of dreadful minor public school very well, so I used that. I had dinner with an old school friend shortly after *Mawdryn* went out and he said, 'I saw something of yours – I didn't see your name on it, but I didn't have to because I recognised the school.'

"I characterised the school and when I was told about the new companion Turlough, it followed that he would have to be at the school. I did ask, 'How come he got there?' but I was told that would be dealt with at a later date and wasn't my problem – ironic, because in the end it was!

"I was very fond of the Ibbotson character – schools like that are full of Ibbotsons, whose fathers have big Volvos, but that's about all. I was pleased with him, because he gave us another link with the real world. As for the basic time theme, I wanted originally to have the time jump very wide – several hundred years – this gap separating the Doctor and his companions dangerously and disastrously, and presenting all sorts of problems about how to communicate.

"Then, in discussions with Eric, and by bringing in the old companion, we decided this was getting very complicated and diffi-

A pensive moment for Janet Fielding as Tegan.

cult to realise. The alternative was to make it very recent and have the companion character bridge the gap, which allowed for a pleasingly different Brigadier in his 1983 aspect. The Jubilee was a nice kind of anchored date – date continuity was never pointed out to me by anybody except the fans."

Mawdryn itself is a Welsh word meaning undead and the Black Guardian was added at the production team's request. The director was the experienced Peter Moffatt, who took his crew to film at Middlesex Polytechnic at the end of August, 1982. He cut various planned scenes from the film schedule primarily for reasons of time but also in respect of practicalities – one scene had featured Turlough daring Ibbotson to throw a large stone through the Headmaster's window. Another featured the boy talking perfect French to the Doctor, watched by a bemused Brigadier.

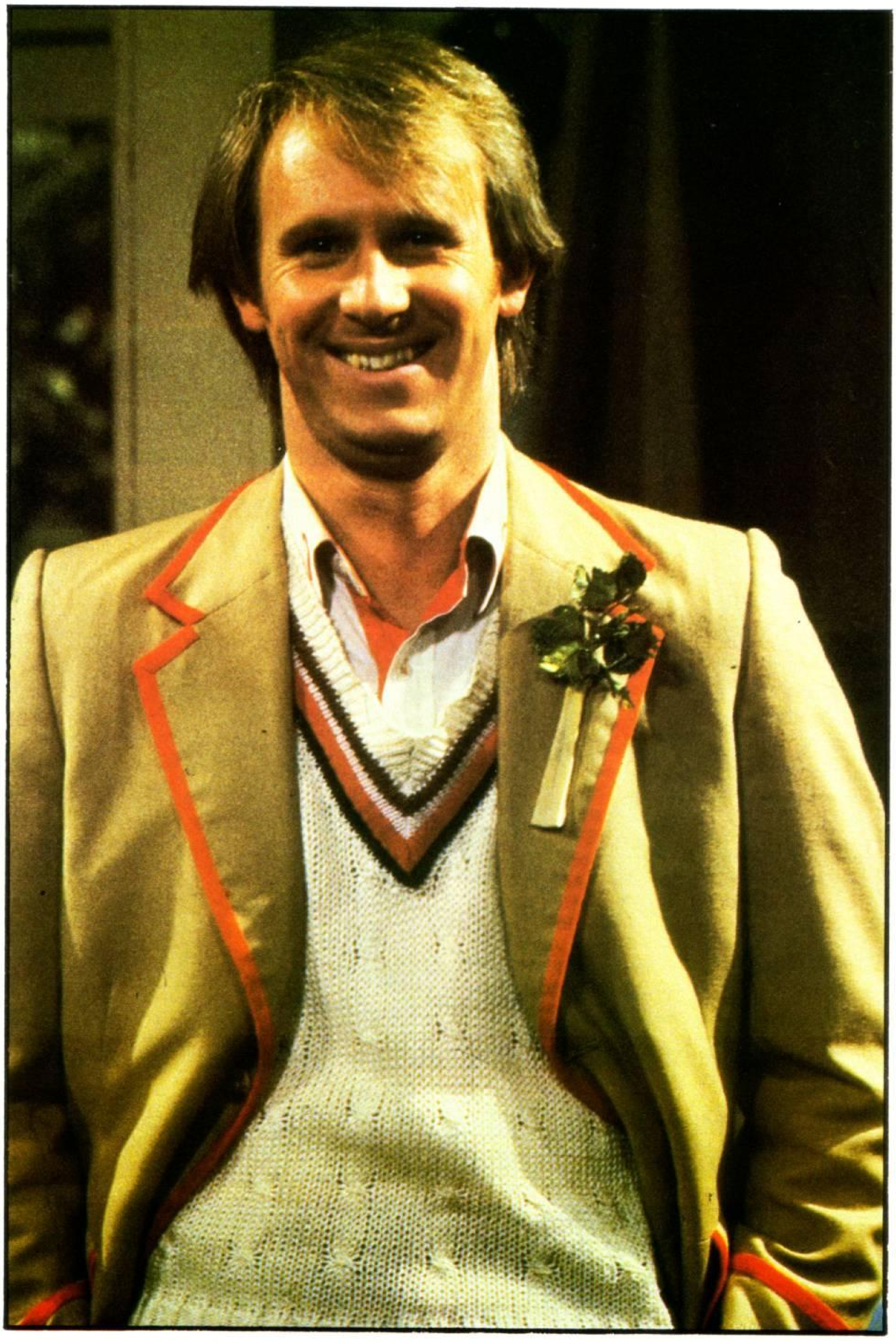
THE CAST

The cast featured Angus Mackay from *The Deadly Assassin* and David Collings from *Revenge of the Cybermen* and *The Robots of Death.* Incidental music was composed by Paddy Kingsland.

The story also marked the debut of actor Mark Strickson, whose costume as Turlough was different from the other schoolboys, and remained as his motif for the rest of his stay with the show. Strickson explains: "John (Nathan-Turner), my wife and I went to a big London West End store to buy the costume – the trousers were deliberately short so you could see my socks, which were my only input into the costume, really."

THE FILMING

Much of the location filming took place in rain which was so fine the team were able to carry on more or less regardless. During the editing session, Producer John Nathan-Turner cut a scene which was recorded featuring Mawdryn vomiting green liquid onto the floor of the ship, editing it as 'too gratuitous'. Director Peter Moffat cast Stephen Garlick as Ibbotson after seeing him in a play, whilst actors Nicholas Courtney and Valentine Dyall returned to their familiar roles.



For episode two, a flashback sequence was put together including scenes from *The Three Doctors, Spearhead From Space, The Web of Fear, The Invasion, The Claws of Axos, Day of the Daleks, Robot* and *Terror of the Zygons.* The end of the story, with the ship exploding, was a deliberate harking back to the end of *Earthshock,* where the Doctor's male companion did not escape the blast, whereas Turlough most decidedly does.

The designer was Stephen Scott, and he was given careful directives to make the ship look as opulent as possible. To this end he used rich colours and art nouveau styles, which were then matched with the lighting to achieve an elegant Marie Celeste style for the sets. The effect of the Brigadier meeting himself was achieved in a mix of split screen technique, the use of a 'double' and eventually by whiting out the screen at the point of contact. Peter Grimwade's novelisation followed in 1983.

Richard Marson

● NEXT MONTH: DAY OF THE DALEKS

Sarah

When Sarah Sutton arrived on the *Doctor Who* scene in late 1980, she was not expecting to stay in the role of Nyssa for any longer than the month or so it took to record *The Keeper of Traken.*

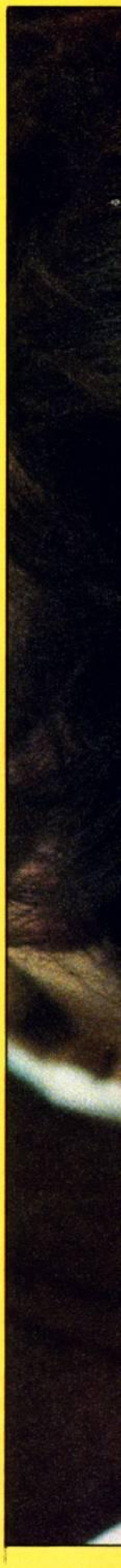
As it turned out, the production team were so impressed with her performance that they decided to ask her to join the TARDIS crew as a regular, as Richard Marson discovered.

Despite the fact that she was barely out of her teens when she was offered the part of Nyssa, Sarah Sutton was already an established and experienced actress with stage and screen credits to her name. It all started with her work in three seasons of a West End pantomime of *Winnie the Pooh* when she was only nine, and then two years later Sarah's first television part came her way. Appearances in *Late Call, Oil Strike North* and *Boys And Girls Come Out To Play* (in which she played a murderous, evil little girl) paved the way for her first big television success, *The Moon Stallion*, written by *Doctor Who* writer Brian Hayles.

In this excellent serial (recently released by BBC Video) she played a blind girl drawn into supernatural events: "Which should have prepared me nicely for doing *Doctor Who*. It's very difficult to play somebody who is blind – I had lessons from somebody who was actually blind and the most difficult thing of all was to keep my eyes still all the time – you don't realise how much they move around. I used to suffer a lot from eye ache during filming, although it was a super series."

Sarah then went to the Guildhall School of Music and Drama as a part-time student. *Doctor Who* arrived soon after she had returned from a holiday abroad: "I got a phone call from my agent, who said that I was up for a part in the series and would I go for an interview. I went along for an interview with the director of *The Keeper of Traken*, John Black, and John Nathan-Turner as well.

"Very soon after this I was told I'd got the part of Nyssa, though it was a little while before they asked me to carry on. I was very pleased to do so, and quickly signed on the dotted line because the regular pay was very appealing."



Sutton interview

This picture: Sarah Sutton in Snakedance. *Left: Sarah poses with Mark Strickson in a publicity shot. Above left:* The Visitation, *right:* Four To Doomsday.

Sarah rapidly got used to the hazards of making *Doctor Who* with her second story, *Logopolis*: "In the script there had to be a lot of falling masonry and we all got knocked about by bits of falling plaster – I remember Anthony Ainley getting very worried about it! My only real objection was that the stuff got clogged up in your hair, which was very unpleasant."

> ***"Peter was able to give this air of relaxation to the rest of the team . . ."***

Sarah got on extremely well with her co-stars in the series: "Although I don't think I can say anyone really got to know Tom Baker, who was a very elusive, intense man. Peter Davison was completely different and we got on tremendously well. We shared a similar sense of humour and this made things go smoothly in rehearsals – in any show which has an established star the rest of the cast tends, consciously or unconsciously, to look towards that person for the tone of the thing. If Tom was in a bad mood it affected the whole rehearsal like a kind of cloud. If he was being funny and inventive we all relaxed and had a lot of fun.

"Peter was able to give this air of relaxation to the rest of the team, while still being serious about the job in hand. This teamwork extended to the camera crews, the lighting boys and so on. Janet (Fielding) and I also developed a rapport, which meant that I was going to work with colleagues who were also friends."

How did Sarah see her character? "I didn't really think about her too much in terms of character, because she wasn't a terribly complicated or different person. I did like the fact that because she was alien, there was no set way of doing it. If I liked I could have done almost anything with the lines I was given, but *Doctor Who* can't be said to be like playing Chekhov or Ibsen. In the case of a piece of really involved character-based drama one would spend a lot of time just thinking about mood and motivation. That kind of homework wasn't necessary with Nyssa, though I obviously did prepare myself before we rehearsed a scene.

"I'm not complaining about that difference in approach – there are virtues in both types, and if you're lucky then you'll get the chance to try both approaches. There's no way I could sustain the intensity of a Shakespeare all the time and by the same token, I would get very bored if all I ever managed was to play characters whose deepest line was 'Doctor, watch out'. I did get a big kick out of saying all those unpronounceable lines that come with playing a scientist in *Doctor Who*, although I often got tongue-tied and would trip over myself."

Was there a reason why Nyssa had been left out of the greater part of *Kinda*? "Yes, it was a story decision, so that there would be more room to do something with the characters of Tegan and Adric. The problem was that the series had four regular cast members, which is spreading the lines a little thin. When my contract for that season came through, it simply said, 'to appear in twenty-four out of twenty-six episodes', so I imagine it had been planned that way for some time."

"Black Orchid *was great fun . . .*"

Nyssa fans were, however, treated to a double dose of Sarah Sutton's talents in the two-part Terence Dudley script, *Black Orchid*. Not surprisingly this was one of Sarah's own favourites: "It was great fun – we had a super cast and all the Charleston, Twenties, flapper bit was a laugh. The dress I wore was beautiful, too – I think it was genuine."

What difficulties had playing a double part involved? "It was very tiring both as far as effects and acting were concerned. There was a lot of waiting around, and several costume changes, which can be a great pain. The worst thing was keeping one's concentration up and remembering whereabouts one was in the plot of the thing, so that it didn't end up sounding discontinuous. I enjoyed the end result, although you could see that my double was another actress. Actually, she wasn't like me at all – not even the same height."

Talking about the hazards and setbacks of filming *Doctor Who* led Sarah on to several memories which have only become funny in retrospect. The first concerned the production of Peter Davison's debut story *Castrovalva*: "We were doing this shot of Janet, Matthew and myself walking on, a bit behind the Doctor. Now, the night before we'd been having the customary drink and Matthew had, shall we say, got a little carried away. You can imagine that the next morning was no fun for him – it would have been bad enough on any day, but on a filming day it must have been awful. He was so green – I'll never forget his face, poor Matthew!"

A moment of concentration in Four To Doomsday.

interview

A hazard of a more personal nature concerned the Heathrow Airport shooting for Peter Grimwade's *Time-Flight*: "It was desperately cold doing that. I don't think I've ever been so cold in my life. Janet and I just stood next to each other in the terminal, huddling together for warmth and wishing that we were somewhere else. That's probably my least favourite memory of doing *Doctor Who*."

"The plot left me standing – I didn't really understand it."

"I did like some of that story, though. I liked the way they tried to give Nyssa a bit of the old extra-sensory perception and all that. I must say that the plot left me standing – I didn't really understand it. Those Plasmaton monsters were quite amusing though – they were supposed to look terribly menacing but the actors inside couldn't see where they were going or what they were doing, so the effect was rather negated. They just sort of stood there and hoped for the best."

Asking Sarah about the directors she worked with brought out some of the team feeling which seems to adhere to *Doctor Who* cast and crew long after they've left the show: "I have very fond memories of my first director, John Black, because he gave me the job in the first place. I was also happy when Fiona Cumming was directing – she has a smashing sense of humour and a lovely approach to the work. Peter Moffatt is a director of the old school, a real gentleman who is tremendously reasonable – he isn't interested in having no input from his actors, he's always ready to listen."

"If we were all sweetness and light the whole time, we wouldn't be human, would we?"

"The team thing is funny because it really has continued – perhaps because we often meet up at *Doctor Who* conventions and quickly get back to the same kind of easy rapport. Of course there were differences of opinion, the odd tantrum and so on, but that's life isn't it? If we were all sweetness and light the whole time, we wouldn't be human, would we? John (Nathan-Turner) was an excellent producer, because he was always available if you had a query or a problem, which some producers just aren't. And Eric Saward too. We all socialised and that was very important in building up the kind of on-screen feeling which I think we managed."

Arc of Infinity took the programme to foreign shores once again, this time to Amsterdam. How did Sarah feel about shooting abroad?: "It was a lot of fun, it made a change from the norm, although we were only there for about a week. It was hard work because Ron Jones was trying to get as much on film as he could. There's this funny attitude to foreign location filming that we have to justify it by filming more than we normally manage.

"Actually, I don't think it was much more expensive that it would have been if we'd stayed in London. It was May when we did it, and it was a bit chilly. It rained a lot and it was no holiday, I can tell you. Amsterdam itself is a fascinating place, a bit sleazy but very colourful and full of life. There was a great camaraderie when we were out there, which meant we could have a great time in the evenings. Normally after filming, you just want a bath, some food and your bed. In Amsterdam it was a bit special. I think the locals thought we were very odd, mind you."

Did Sarah feel the more sophisticated version of Nyssa seen in her last season was a deliberate policy or just a change caused by the gap between seasons? "No, it was deliberate. John (Nathan-Turner) felt that it was time we began to see Nyssa grow up a bit and become a bit more sophisticated. Part of this was reflected in the looser hairstyle and the new costumes which were designed to give Nyssa a more adult look. Apparently there'd been a lot of complaints from *Doctor Who* viewers that Nyssa kept herself so covered up all the time! Hence the new look – although for filming purposes mini-skirts are somewhat less practical than velvet trousers. Fortunately two of the three new-look stories were entirely studio bound, so that wasn't really a drawback."

"Before she went, there was this effort to make her seem maturer..."

So had Sarah picked up on a process of development in the character of Nyssa? "Oh, very much so, yes. I think she'd got a lot more sure of herself by the time we were doing those stories. It was decided before the season started recording that Nyssa would be written out mid-way through. John decided that we'd done all we could with her and I can see the validity of that – but before she went, there was this effort made to make her seem a little maturer and more able to cope than she had been before – important, really, considering the circumstances of her departure."

Sarah particularly enjoyed the work on her penultimate adventure, *Mawdryn Undead*: "It was so lovely to work with Nicholas Courtney. He is as much a part of *Doctor Who* as the Daleks. It was an intriguing story, too, and we had a lot of laughs making it. You can imagine the reaction when we first saw all of Mawdryn's lot in those costumes and with those wigs and that make-up. We all died laughing because they looked like large salt cellars – and they move like them too. Poor Peter Moffatt had to tell us off about that.

Castrovalva, *Peter Davison's debut story.*

"I also remember the story because it was the one where we were supposed to age until we were virtually dead. That make-up took hours and it was most uncomfortable because you'd get an itch under your latex skin and you couldn't scratch it for fear of ruining the make-up and having to go through the whole process all over again. It made your skin feel very tight when you actually got it off and it wasn't pleasant.

"It was also done just before Janet (Fielding) got married, so we had the press there to take some ever so glamorous pictures of us together – which made a distinct change from the usual 'Let's show a bit of thigh, girls' approach!"

Sarah Sutton left the series in Steve Gallagher's aptly titled *Terminus*. She explained the famous dropping of her skirt at the end of her time in the series as a bit of fun: "It was my parting gesture to all those fans who wanted to see the real Nyssa. It was my idea and John okayed it, but in retrospect I wish I hadn't bothered because it caused such a stir, I get asked about it whenever I'm interviewed about *Doctor Who*."

Was Sarah happy with the way she was written out of the programme? "If you mean from Nyssa's point of view, yes, I think so. We'd seen her grow up over the two years and turn from a very protected and aristocratic young lady into a mature and well-balanced woman. She was a scientist with a strong sense of good and in spite of the awful events through which she'd lived, always managed to carry on. Obviously her close friendship with the Doctor and Tegan was a strong part of that and she found it hard to leave them, in the way that it's always hard to leave a good friend behind – and especially when, in her case, she knew it was for good. I think she was in for a lot of fun, actually – stuck on a space ship with a lot of men!"

> ***"My farewell scene wasn't the last thing I did at all."***

"For myself, I was less happy about the way I left the series. This wasn't really to do with being written out, as that had been discussed and agreed at an early stage, so that wasn't a shock. It had more to do with the fact that there was a strike going on when we made *Terminus* and so on my last day I didn't finish. I had to come for a brief re-mount during the recording of the next story (*Enlightenment*) and so my farewell scene wasn't the last thing I did at all. It left me with a bit of an empty feeling – I went home thinking, "Well, I'd at least have liked a clean break'."

Sarah wasn't asked to appear in *The Five Doctors* special, although she did make a brief return to the series to record a flashback scene for *The Caves of Androzani*: "I wasn't asked to appear in the special, as I imagine it was too soon after I'd left. I did go to a photo-call of a lot of the old girls, which was great fun. As for the flashback, I didn't enjoy that as much as I might have done, because I was ill at the time. There was a big leaving party for Peter, Janet and everyone afterwards and I felt awful!"

Since her departure from the *Doctor Who* world, Sarah has kept busy in a variety of different pursuits: "I realised I was likely to be out of work for a while, so I did a course at the Guildhall School of Music and Drama as a part-time student. I've also been to several *Doctor Who* conventions and last year I was on tour in the play *Policy For Murder*, which was gruelling but great fun and a chance to do something I've badly missed – theatre. Now I want to go back and do some more television."◆

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Jan	Borad
Feb	Robot of Death
March	Silurian
April	Bok & Azal
May	Tractatar
June	Toymaker
July	Quark
August	Sutekh & Mummy
Sept	Alpha Centauri
Oct	Terileptil
Nov	Sil & Guards
Dec	Silurian (Pertwee)

40m/m Range
These figures will be released approximately in order

Brigadier & Unit Troops
Quarks & Dominators
Merchanoids
Orgons
Silurians
Terileptils
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THE DOCTOR WHO PRODUCTION DEPARTMENT

THIS MONTH. . .

Val MacCrimmon

Assistant Floor Manager

We talk to the people behind the scenes of your favourite programme. . .

This month, we look at the work of the fourth member of the production team, the Assistant Floor Manager, or AFM. Along with the director, production manager and production assistant, the AFM is at the heart of any drama production.

Val MacCrimmon's experience with *Doctor Who* goes back many years. She worked on the first series with William Hartnell as The Doctor in the 1960s, and it was the first show she worked on after returning to the BBC when her children had grown up.

"You join the show about a week after the production assistant," she explains. "The AFM is usually the last to join and the first to leave, as there is no point in starting until there are scripts to work with, and you have nothing at all to do with the post-production side.

"The first job is to read the scripts," she says, "and with *Doctor Who* I always found this so complicated I used to have to read a script three or perhaps four times just to understand it. *Doctor Who* in script form doesn't make a good read, as so much of it is scientific and visual."

Once the script is absorbed, the next stage is for Val to break it down into the parts that will involve her directly. First she produces a list of all the effects and props, and where they come in the show. This list will then be discussed at the planning meeting with the director and people like the visual effects designer to see what is possible and affordable. Then, it is the AFM's job to order all the bits and pieces from the various departments responsible.

Visual effects cover things like the Doctor's sonic screwdriver; more normal, everyday items used in the show are props, and these are either found, hired or bought by the props buyer.

Once the show starts filming, the AFM is responsible for making sure the actors know where they have to be and when, and that they can get there. "The production manager does the schedule, and then it's up to me to get in touch with all the artists, work out the transport and the times.

While filming is in progress, it's the AFM who is responsible for the props being used, and making sure they don't get lost. "If it's a continuity prop that will be needed later, or in the studio, then I tend not to let them out of my sight," Val says. "We're supposed not to do this, but if you put everything into store you wouldn't find it again, which can hold the filming up, and that is the worst possible thing you can do – waste time."

After filming, the cast and production team go on to rehearse the studio part of the production. Before rehearsals can start, however, the rehearsal room has to be marked up with the positions of the sets, so the actors know where they can, and can't move. Marking out the floor, with chalk and sticky tape, is the AFM's job. "We work from a plan of how the studio will be," Val explains, "and this can take quite a while, especially with *Doctor Who* sets which tend to be very complicated."

During rehearsals the AFM keeps the script, marking any changes in dialogue, writing in the moves so there will be no arguments about where anyone is supposed to be at any time, and prompting the actors if they forget their lines.

"It's the bit of the job I like the best," Val says. "You are pretty well in charge of rehearsals, you call the artists, you tell them when they can go, you let the director know how much has been done and what hasn't. It's not until we get to the technical rehearsal that the production manager starts to take over."

Once the production moves into the studio for final recording, the AFM is once again concerned with the props and furniture. "You go and check all the furniture is in the right place, and then you check all the props and visual effects," Val says. "A lot of time can be spent chasing things that have got lost or haven't arrived, and then you set them up for each scene.

"I usually get to the studio about eight in the morning and we don't finish until about eleven. Lunch hours often go as well, if you have things to set up."

Like many people in the BBC, Val started in the theatre, first as an actress, and then as a stage manager. She joined the BBC in the 1960s, and worked on *Doctor Who* soon after it started. In those days television was done very much as a theatre show, with a couple of cameras in front. There was not much editing and a lot of television (though not *Doctor Who*) was still done live.

Even *Doctor Who*, though not transmitted live, was recorded in one go, straight through, rather than in little bits to be edited together as it is now. "In those days you had to set props as you were going. You didn't stop, so often you'd be on your hands and knees moving things and trying to keep out of shot. It was a lot more interesting then."

It was also a lot harder, physically, to do the job in those days. "It's got a lot easier now. It's got a lot more technical, but you used to have to hump all the furniture around, and when I first started there weren't many women doing the job, they used to consider it a man's job. I think women are better at it, I think they pay more attention to detail, and a lot of men just use it as a stepping-stone job."

Val then left the BBC for some fourteen years while her children grew up. When she returned, it was straight on to another *Doctor Who*. She recalls, "Things like the rehearsals were very much the same, but the planning had changed. In the old days I just used to ring up if I wanted something and it would arrive, now there are forms in triplicate for everything and nothing arrives unless there's a bit of paper."

Val likes her job, and doesn't see herself ever doing anything else at the BBC, but does wish the job had the status she feels it deserves. "I just wish the BBC would make it a proper job instead of just a stepping-stone job for people who want to be production managers and directors."

■ By Jay Dyer

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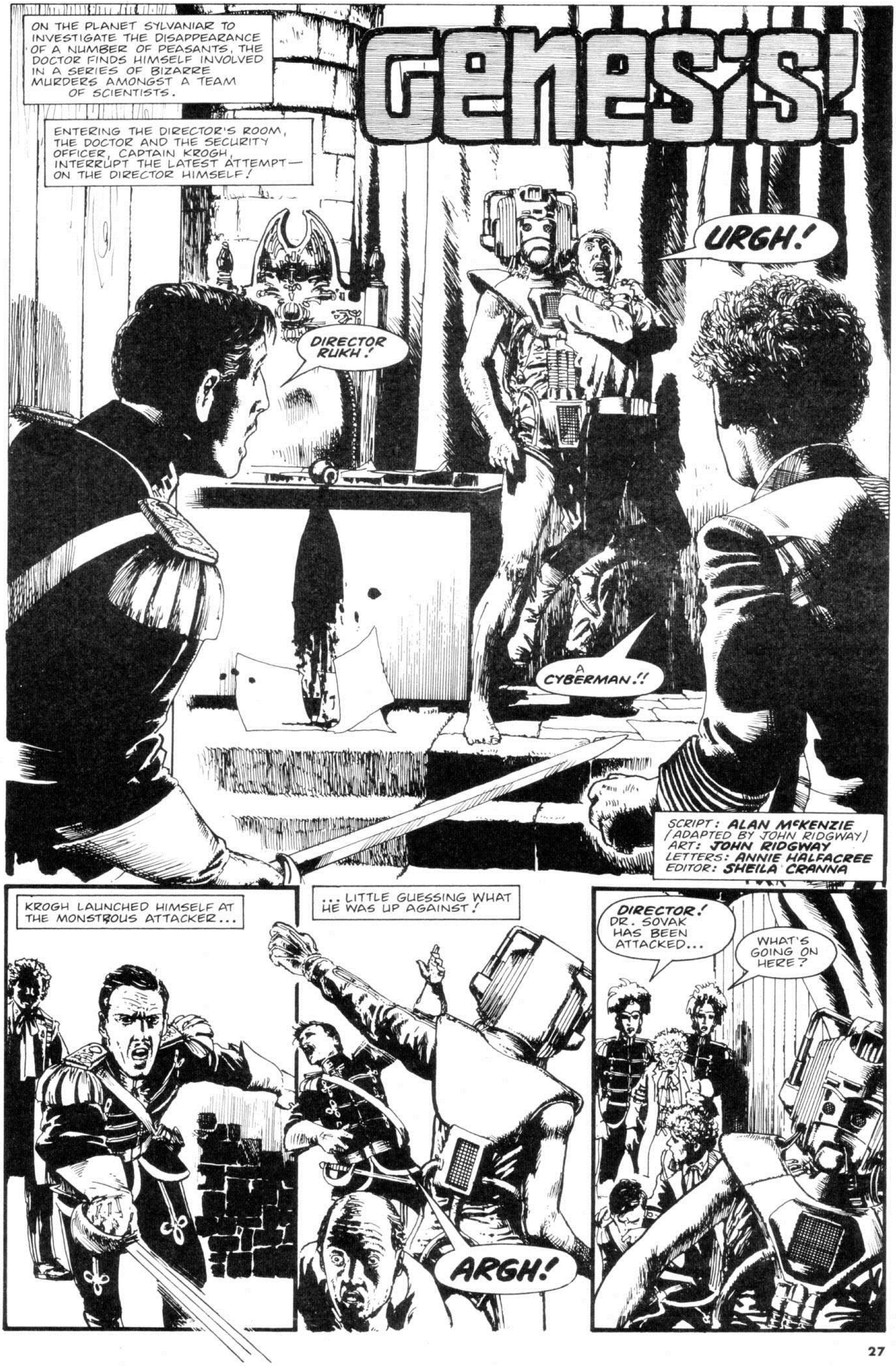
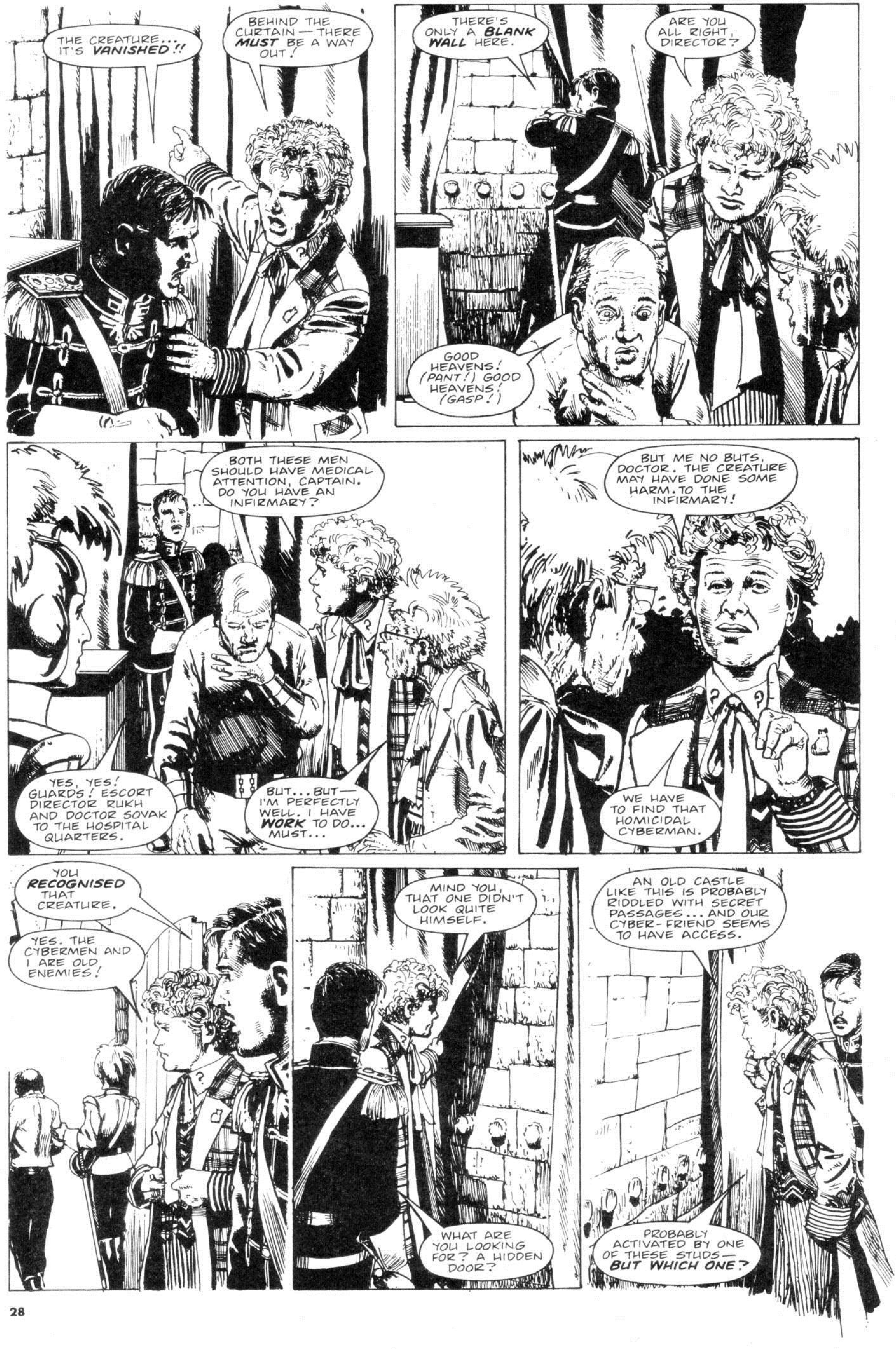
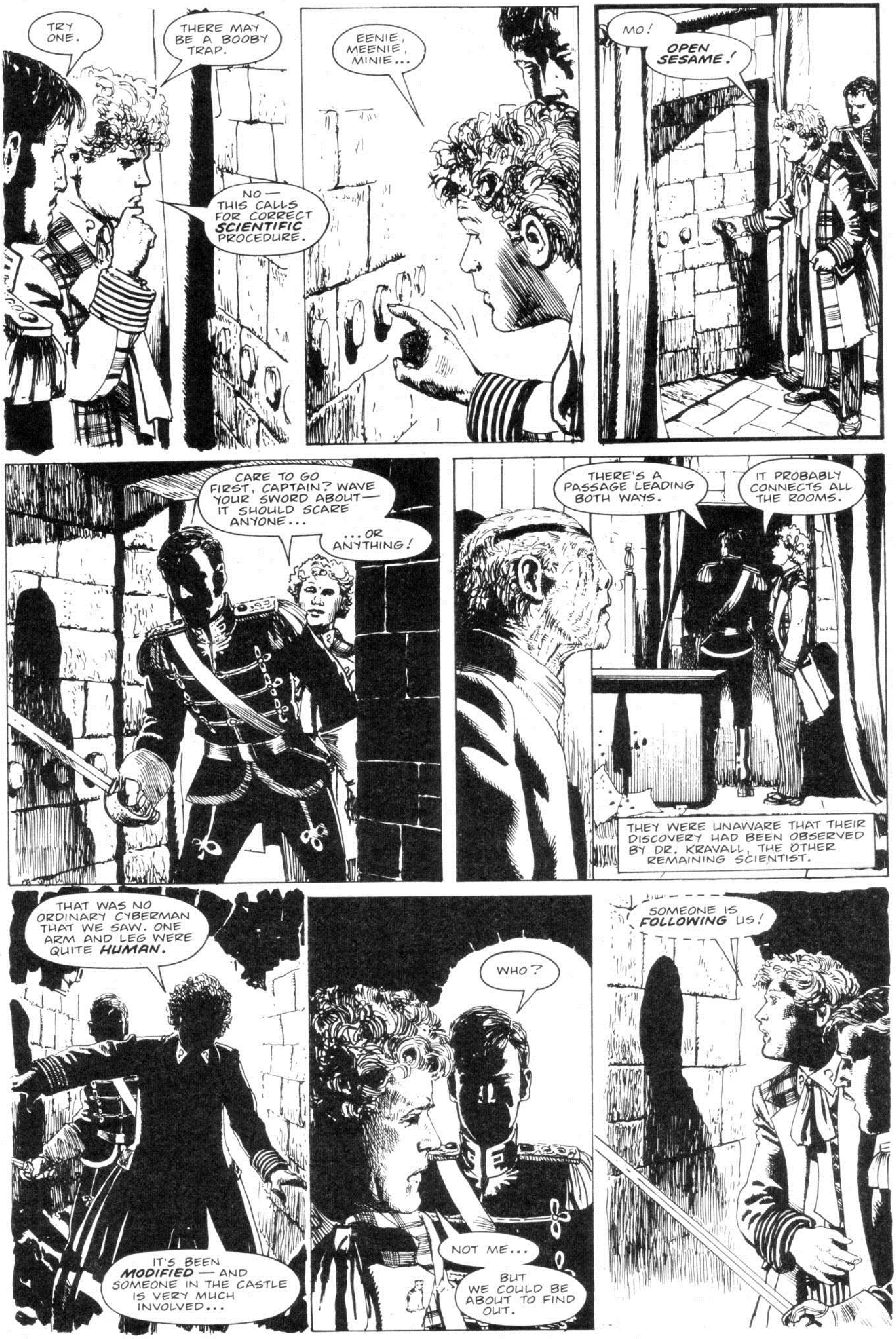
GENESIS!



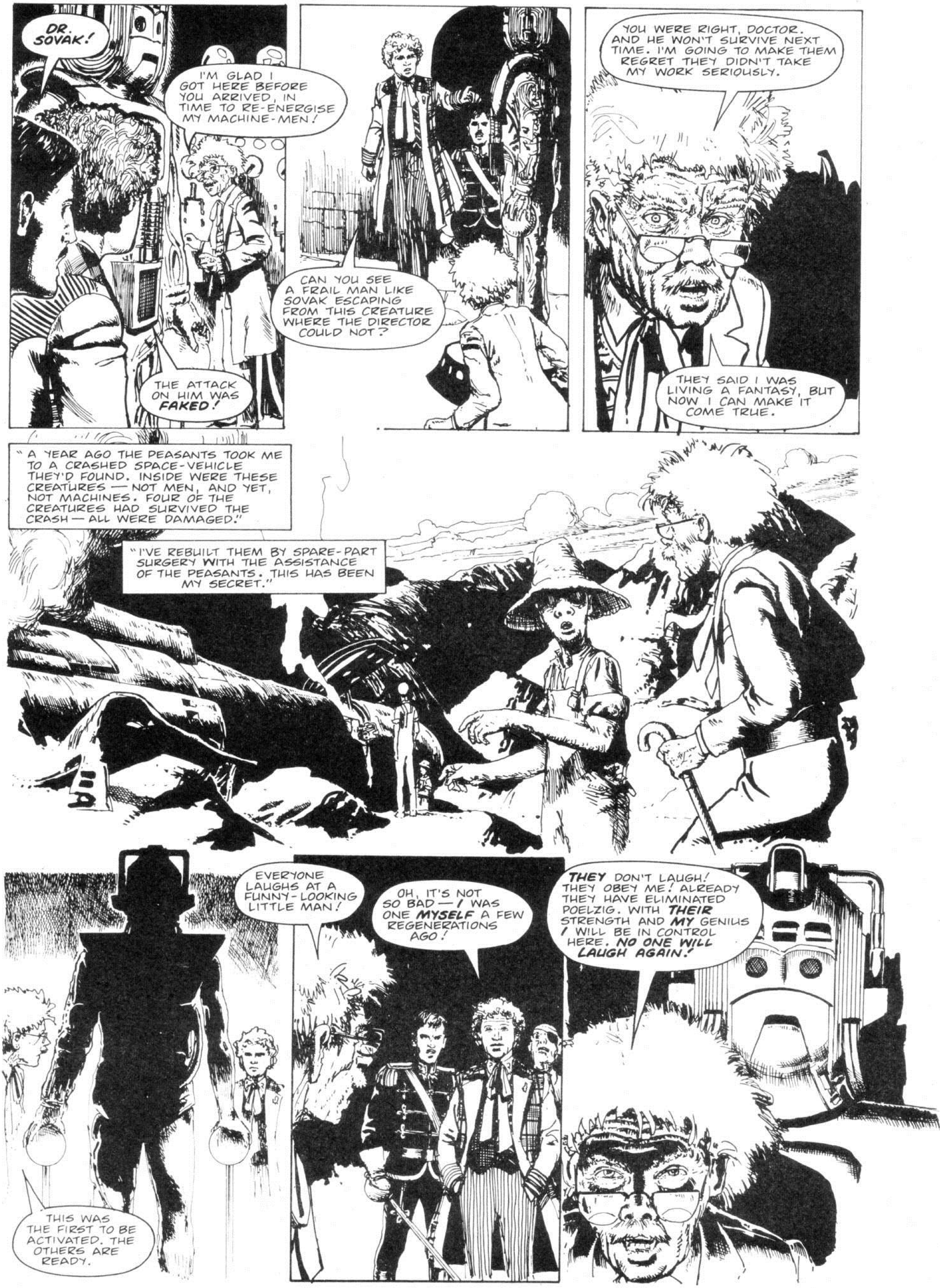
ON THE PLANET SYLVANIAR TO INVESTIGATE THE DISAPPEARANCE OF A NUMBER OF PEASANTS, THE DOCTOR FINDS HIMSELF INVOLVED IN A SERIES OF BIZARRE MURDERS AMONGST A TEAM OF SCIENTISTS.
ENTERING THE DIRECTOR'S ROOM, THE DOCTOR AND THE SECURITY OFFICER, CAPTAIN KROGH, INTERRUPT THE LATEST ATTEMPT— ON THE DIRECTOR HIMSELF!
URGH!
DIRECTOR RUKH!
A CYBERMAN!!
KROGH LAUNCHED HIMSELF AT THE MONSTROUS ATTACKER...
... LITTLE GUESSING WHAT HE WAS UP AGAINST!
ARGH!
DIRECTOR! DR. SOVAK HAS BEEN ATTACKED...
WHAT'S GOING ON HERE?

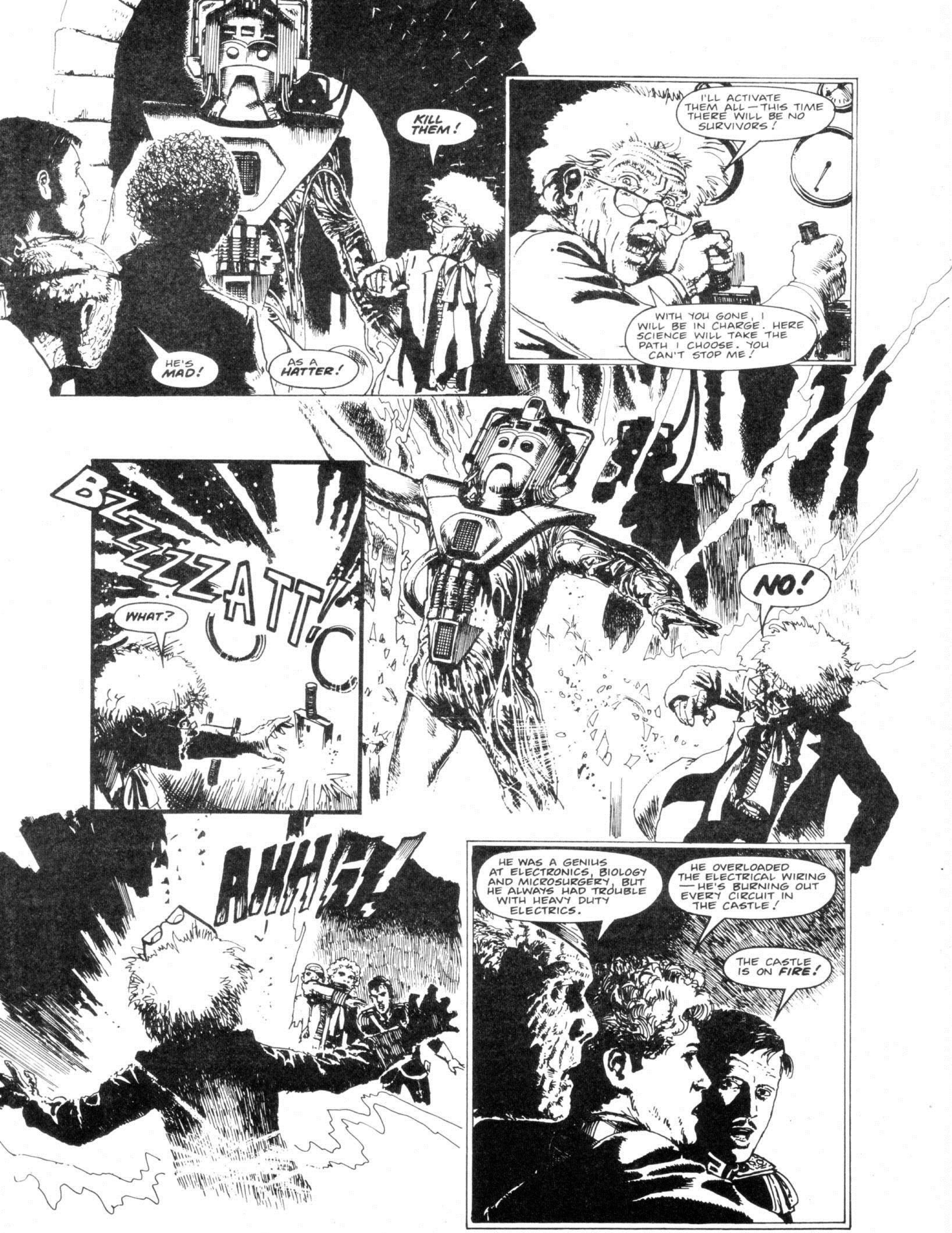
SCRIPT: **ALAN McKENZIE**
(ADAPTED BY JOHN RIDGWAY)
ART: **JOHN RIDGWAY**
LETTERS: **ANNIE HALFACREE**
EDITOR: **SHEILA CRANNA**

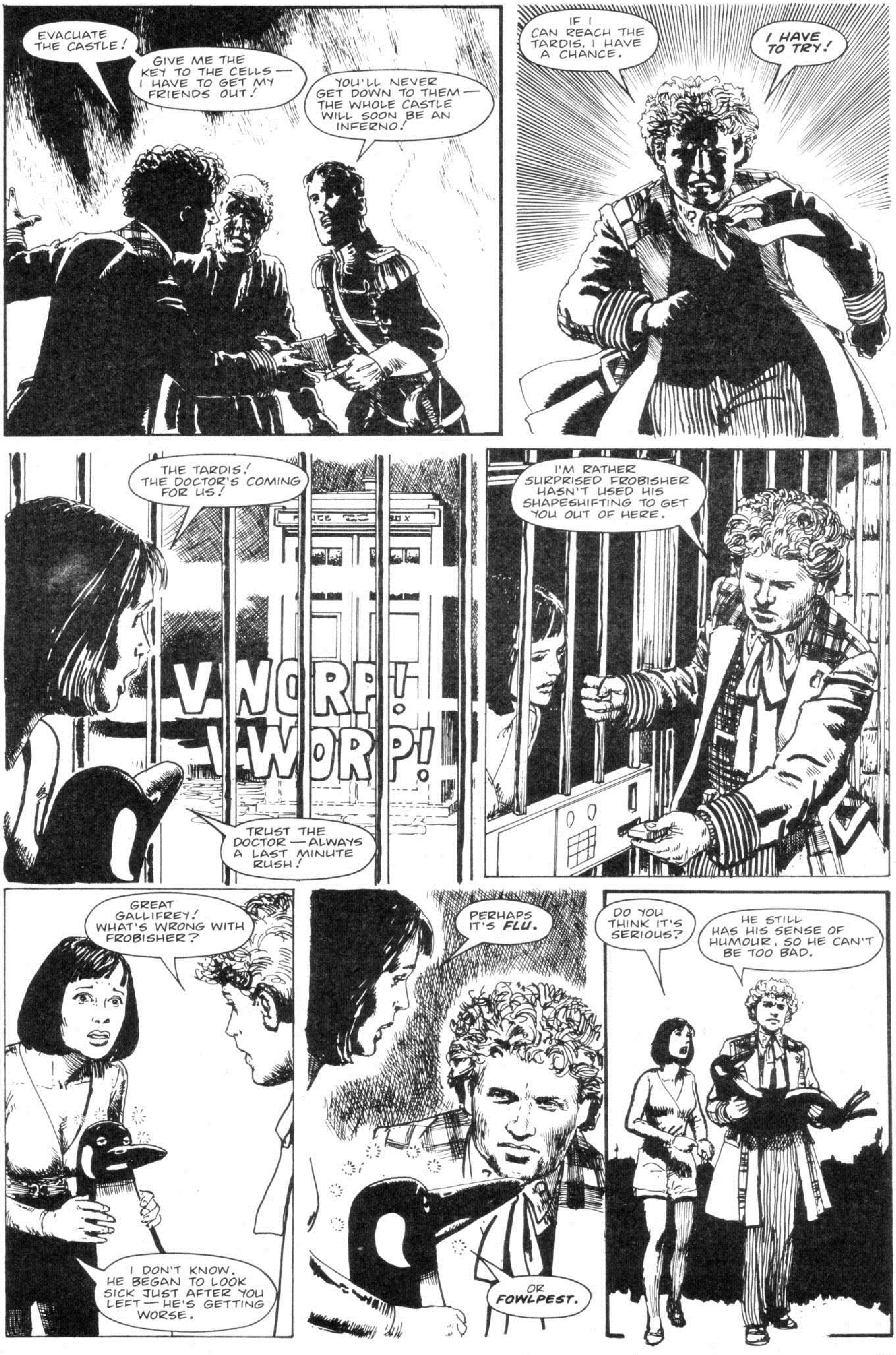

THE CREATURE... IT'S VANISHED!!
BEHIND THE CURTAIN — THERE MUST BE A WAY OUT!
THERE'S ONLY A BLANK WALL HERE.
ARE YOU ALL RIGHT, DIRECTOR?
GOOD HEAVENS! (PANT!) GOOD HEAVENS! (GASP!)
BOTH THESE MEN SHOULD HAVE MEDICAL ATTENTION, CAPTAIN. DO YOU HAVE AN INFIRMARY?
YES, YES! GUARDS! ESCORT DIRECTOR RUKH AND DOCTOR SOVAK TO THE HOSPITAL QUARTERS.
BUT... BUT— I'M PERFECTLY WELL. I HAVE WORK TO DO... MUST...
BUT ME NO BUTS, DOCTOR. THE CREATURE MAY HAVE DONE SOME HARM. TO THE INFIRMARY!
WE HAVE TO FIND THAT HOMICIDAL CYBERMAN.
YOU RECOGNISED THAT CREATURE.
YES. THE CYBERMEN AND I ARE OLD ENEMIES!
MIND YOU, THAT ONE DIDN'T LOOK QUITE HIMSELF.
WHAT ARE YOU LOOKING FOR? A HIDDEN DOOR?
AN OLD CASTLE LIKE THIS IS PROBABLY RIDDLED WITH SECRET PASSAGES... AND OUR CYBER-FRIEND SEEMS TO HAVE ACCESS.
PROBABLY ACTIVATED BY ONE OF THESE STUDS— BUT WHICH ONE?


TRY ONE.
THERE MAY BE A BOOBY TRAP.
NO— THIS CALLS FOR CORRECT **SCIENTIFIC** PROCEDURE.
EENIE, MEENIE, MINIE...
MO!
OPEN SESAME!
CARE TO GO FIRST, CAPTAIN? WAVE YOUR SWORD ABOUT— IT SHOULD SCARE ANYONE...
...OR ANYTHING!
THERE'S A PASSAGE LEADING BOTH WAYS.
IT PROBABLY CONNECTS ALL THE ROOMS.
THEY WERE UNAWARE THAT THEIR DISCOVERY HAD BEEN OBSERVED BY DR. KRAVALL, THE OTHER REMAINING SCIENTIST.
THAT WAS NO ORDINARY CYBERMAN THAT WE SAW. ONE ARM AND LEG WERE QUITE **HUMAN.**
IT'S BEEN **MODIFIED** — AND SOMEONE IN THE CASTLE IS VERY MUCH INVOLVED...
WHO?
NOT ME...
BUT WE COULD BE ABOUT TO FIND OUT.
SOMEONE IS **FOLLOWING** US!

DR. KRAVALL!
OF COURSE! THE ONLY SCIENTIST **NOT** TO BE ATTACKED BY THAT CREATURE! **YOU** ARE RESPONSIBLE FOR THESE ATTACKS, KRAVALL!
WHAT? I—I...
NO, NOT KRAVALL—AT LEAST, I DON'T THINK SO.
THE ANSWER IS DOWN **THERE**!
CRACKLE! CRACKLE!
CYBERMEN! ALL OF THEM **PARTLY HUMAN! NOW** WE KNOW WHAT BECAME OF THE MISSING PEASANTS!


DR. SOVAK!
I'M GLAD I GOT HERE BEFORE YOU ARRIVED, IN TIME TO RE-ENERGISE MY MACHINE-MEN!
CAN YOU SEE A FRAIL MAN LIKE SOVAK ESCAPING FROM THIS CREATURE WHERE THE DIRECTOR COULD NOT?
THE ATTACK ON HIM WAS **FAKED!**
YOU WERE RIGHT, DOCTOR. AND HE WON'T SURVIVE NEXT TIME. I'M GOING TO MAKE THEM REGRET THEY DIDN'T TAKE MY WORK SERIOUSLY.
THEY SAID I WAS LIVING A FANTASY, BUT NOW I CAN MAKE IT COME TRUE.
"A YEAR AGO THE PEASANTS TOOK ME TO A CRASHED SPACE-VEHICLE THEY'D FOUND. INSIDE WERE THESE CREATURES — NOT MEN, AND YET, NOT MACHINES. FOUR OF THE CREATURES HAD SURVIVED THE CRASH — ALL WERE DAMAGED."
"I'VE REBUILT THEM BY SPARE-PART SURGERY WITH THE ASSISTANCE OF THE PEASANTS. THIS HAS BEEN MY SECRET."
THIS WAS THE FIRST TO BE ACTIVATED. THE OTHERS ARE READY.
EVERYONE LAUGHS AT A FUNNY-LOOKING LITTLE MAN!
OH, IT'S NOT SO BAD — **I** WAS ONE **MYSELF** A FEW REGENERATIONS AGO!
THEY DON'T LAUGH! THEY OBEY ME! ALREADY THEY HAVE ELIMINATED POELZIG. WITH **THEIR** STRENGTH AND **MY** GENIUS **I** WILL BE IN CONTROL HERE. **NO ONE WILL LAUGH AGAIN!**


KILL THEM!
HE'S MAD!
AS A HATTER!
I'LL ACTIVATE THEM ALL — THIS TIME THERE WILL BE NO SURVIVORS!
WITH YOU GONE, I WILL BE IN CHARGE. HERE SCIENCE WILL TAKE THE PATH I CHOOSE. YOU CAN'T STOP ME!
BZZZZZATT'C
WHAT?
NO!
AHHH!
HE WAS A GENIUS AT ELECTRONICS, BIOLOGY AND MICROSURGERY, BUT HE ALWAYS HAD TROUBLE WITH HEAVY DUTY ELECTRICS.
HE OVERLOADED THE ELECTRICAL WIRING — HE'S BURNING OUT EVERY CIRCUIT IN THE CASTLE!
THE CASTLE IS ON FIRE!


EVACUATE THE CASTLE!
GIVE ME THE KEY TO THE CELLS — I HAVE TO GET MY FRIENDS OUT!
YOU'LL NEVER GET DOWN TO THEM — THE WHOLE CASTLE WILL SOON BE AN INFERNO!
IF I CAN REACH THE TARDIS, I HAVE A CHANCE.
I HAVE TO TRY!
THE TARDIS! THE DOCTOR'S COMING FOR US!
VWORP! VWORP!
TRUST THE DOCTOR — ALWAYS A LAST MINUTE RUSH!
I'M RATHER SURPRISED FROBISHER HASN'T USED HIS SHAPESHIFTING TO GET YOU OUT OF HERE.
GREAT GALLIFREY! WHAT'S WRONG WITH FROBISHER?
I DON'T KNOW. HE BEGAN TO LOOK SICK JUST AFTER YOU LEFT — HE'S GETTING WORSE.
PERHAPS IT'S FLU.
OR FOWLPEST.
DO YOU THINK IT'S SERIOUS?
HE STILL HAS HIS SENSE OF HUMOUR, SO HE CAN'T BE TOO BAD.

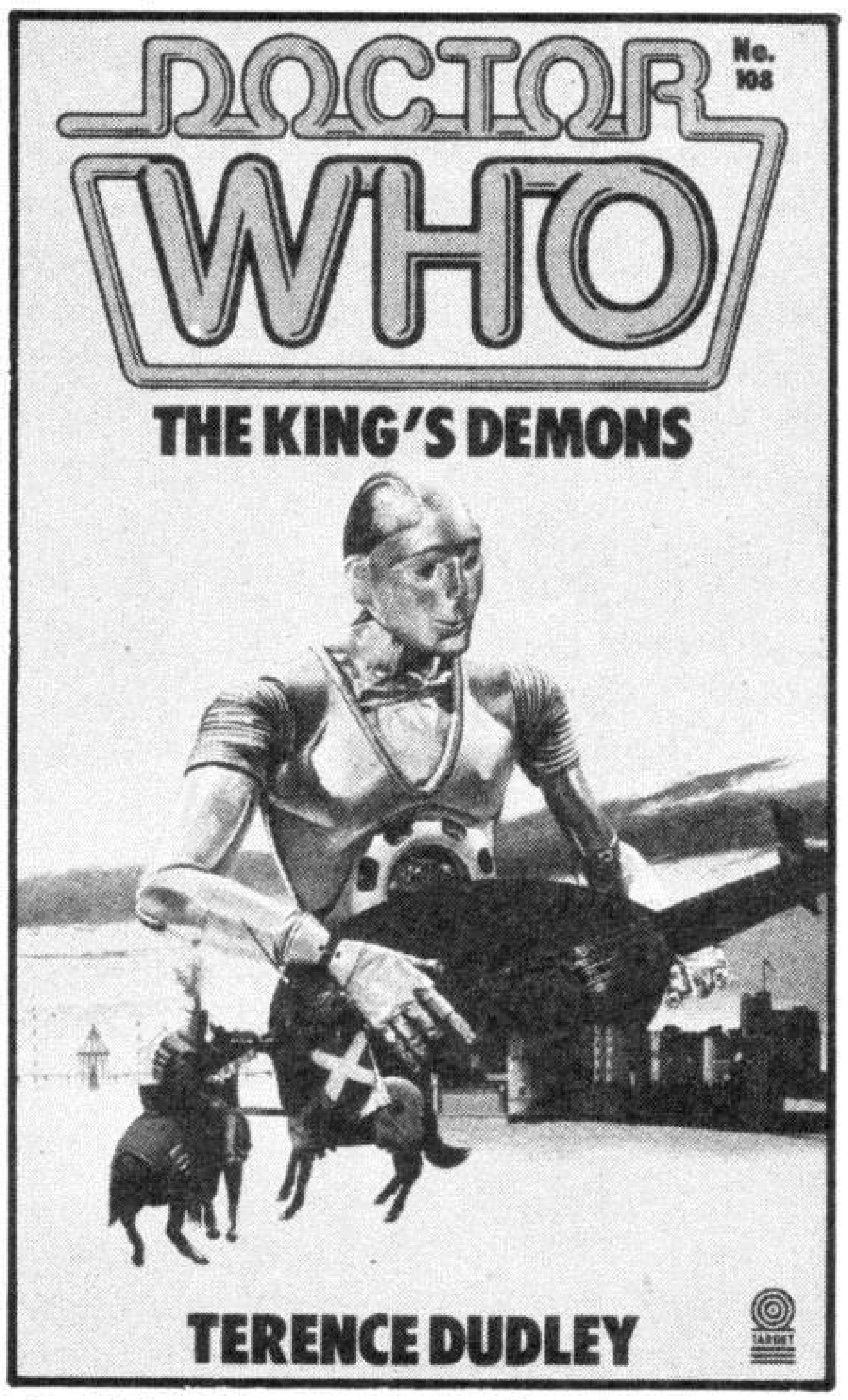
THE CASTLE BURNED LIKE A FUNERAL PYRE FOR SOVAK AND HIS CYBERMEN ALLIES. HIS MAD SCHEMES PERISHED WITH HIM.
POLICE PUBLIC CALL BOX
VWORP! VWORP!
DOCTOR! I'M GLAD YOU ESCAPED. ARE YOUR COMPANIONS WITH YOU?
YES, WE ALL SEEM TO HAVE SURVIVED.
WELL, DIRECTOR — TIME TO REBUILD. BUT I SUGGEST YOU SPEND MORE TIME ON THE PEASANT POPULATION AND THEIR PROBLEMS THAN ON ESOTERIC RESEARCH.
THE WORLD IS YOUR RESPONSIBILITY — AND IT'S FALLING APART WHILE YOU PLAY GAMES. IT'S TIME TO GIVE THESE PEOPLE BACK THEIR FUTURE.
DOC — I'VE GOT A PROBLEM...
WHAT KIND OF A PROBLEM?
IT'S BEEN COMING ON FOR A WHILE — I'M SUFFERING FROM MONO-MORPHIA.
MONO-WHAT?
MONO-MORPHIA. I CAN'T CHANGE SHAPE. FROM NOW UNTIL FURTHER NOTICE I'M STUCK — AS A PENGUIN!
THE END.

OFF THE SHELF

The Doctor looked back at his ever faithful TARDIS with a deep glow of affection. There it stood in the middle of the meadow; standing proudly in spite of its battered lines and lack-lustre paint; shabby but respectable, bludgeoned but unbowed, threatened but indestructible. His TARDIS . . . a police box! An English police box circa 1960 in the middle of a meadow. The design specification, laid down all those years ago, called for a chameleon-like ability to merge naturally with the landscape into which it materialised. The Doctor grinned affectionately. She'd made it all right when she first materialised in that foggy London street. She couldn't have been less conspicuous. But since then there had been no other environmental metamorphoses. It was as if the TARDIS had identified immediately with a symbol of law and order; a small pocket of succour, of sanctuary in the quest through time and space. "And you're quite right, old girl," he thought approvingly.

You'd be forgiven for wondering exactly what the above passage is from – and why it is in the book at all. Quite simply, it sums up the very special chemistry that exists between the TARDIS and the Doctor, and is from the forthcoming novel by Terence Dudley, from his own screenplay of *The King's Demons*, a refreshing new mode of writing. Whatever faults the story had on television (a couple of episodes on development of the characters, for instance) here between the covers of a book, everyone springs to life. The characterizations are strong – the proud, but ill baron Ranulf fitz William, Hugh fitz William the arrogant, immature son – full of valour but with little up top, and the weak but loyal Isabella fitz William, whose allegiances change with the wind.

The King, aka Kamelion, is wonderful, again to the point of absurdity, somehow never quite believably regal in his malice, but nevertheless quite convincing as the figurative king of evil. The Master's double-up, as Sir Gilles Estram, is great – and a confusing sequence on television is adapted. In the novel, the climactic battle that 'turns' Gilles into the Master is seen *only* through the Doctor's eyes – everybody else still sees him as the French Knight, so that when Gilles falls into 'the clutches of the maiden' and reappears as the Master-proper in the dungeon, it makes more sense. The Master's evil has some lovely touches as well, as he watches *the lumbering lifting of the gate with the obscene pleasure of a mindless boy watching the struggles of wingless flies.*



STRONG CHARACTERIZATION

Other characters portrayed well in the book are the regulars, although Turlough doesn't actually get much to do. One assumes that the original script was conceived with just the Doctor and Tegan in mind, as they have the lion's share of the limelight. The rapport between the two is successful and enjoyable. Tegan's biting sarcasm is matched by her very real human frailties, especially where the lack of warmth in the castle is concerned, and the thought of the after-effects of a five-hour lunch of rich, fattening foods.

The Doctor is portrayed rather as one suspects John Nathan-Turner, the producer, and ex-script editor Christopher H. Bidmead first envisaged the fifth Doctor – as an old man trapped inside a too youthful body. One scene actually depicts the Doctor's realisation that people will never accept his wisdom of ages from one so young. Quite a poignant point which only Bidmead has explored previously. The Doctor's irascibility is never far from the surface, nor his lack of patience when having outlined his plan in three words only, he cannot understand why Tegan has not grasped every subtle ploy suggested.

The story does not stick with the paternal image; the relationship between the fifth Doctor and Tegan is one of closeness and, as Tegan at one point observes, deep platonic love. As the story progresses and their options on not just stopping the Master's scheme, but making sure they also survive, start evaporating, they find themselves realising what each of them is capable of and, more to the point, what they are not! By the time the story ends, it seems almost as if the Doctor pulls himself back and it is in an attempt to distance himself from his companions that he allows Kamelion to join the TARDIS crew, and takes an almost perverse and certainly selfish pleasure in letting it outsmart Tegan.

The King's Demons might not have been a fantastic success when televised but now that it has been novelised, I hope a lot of people who dismissed it as a weak two-parter that prematurely ended the 20th anniversary season of *Doctor Who* will take a fresh look at it from a story point of view and enjoy this splendid book.

"You knew the Queen?" asked Ranulf with a reviving of respect. "I know a lot about her," returned the Doctor smoothly. "You might say I took a keen scholarly interest in her affairs. I understand she was given to telling her youngest son, the present king, about a certain ancestor of King Henry. It appears that an early Count of Anjou had been married to one Melusine who was Satan's daughter."

Horrified intakes of breath and a hurried muttering of prayers greeted that startling revelation. Many put up their swords or daggers to cross themselves protectively. Tegan covered her mouth with her hand to hide the smile as the Doctor went blithely on. "The story goes that she never went to church . . . quite understandably . . . and she might never have been found out if she hadn't been made to go." The Doctor looked round at his rapt audience, pausing for effect. Get on with it, thought Tegan. You're overdoing it. "They took her into the church," continued the Doctor at last, "and pssst! She flew out of the window and disappeared." A concerted cry of awe flurried Ranulf and his followers causing a thrill of satisfaction in the Doctor that he'd hit on the right ploy. He looked at them all in turn, making of everyone a personal and respected confidante to his intimate knowledge. "All a lot of nonsense, of course," he said, devastatingly.

◆**Gary Russell**

The Moral Dile

We conclude our look at the morality of *Doctor Who*, with Richard Marson considering the period from Tom Baker's era right up to the present.

With the arrival of the Fourth Doctor in the form of Tom Baker, morality in the programme was to take a new direction.

Under Jon Pertwee and his producers, the scruples and ethics of the programme had become increasingly bogged down in sentimental and overlong speeches, and passionate displays of moral conscience which, while admirable, proved to be wrong for a series designed to entertain and divert.

Subtlety resurfaced in the first three years of Tom Baker's reign, under the strong guidance of producer Philip Hinchcliffe and script editor Robert Holmes. Their interpretation of morality in the show was to get a message across through the sparsest, most hard-hitting dialogue possible, coupled with the grittiest images permissable in the programme's Saturday tea-time slot.

Robot started the Fourth Doctor's era in fine moral style, although it still showed the less subtle moral approach of his predecessor's regeneration, perhaps because the story was made under the umbrella of Terrance Dicks and Barry Letts, rather than the new team.

All the same, the sympathy generated for the Robot protaganist was undeniably effective and the twist was both interesting and welcome in a series that really did need a shake-up. The good and bad aspects of monsters, itself a theme rather despised by Hinchcliffe and Holmes, was explored more fully in the brilliant *Ark In Space,* which featured the human side of the Wirrn sacrificing its other side because of the deep-rooted loyalty still generated towards those who were once compatriots and friends.

But it was the six-part Dalek story *Genesis of the Daleks* which really restored great moral comment to the show. Developing through a series of conversations between Barry Letts and Dalek creator Terry Nation, the story was considerably influenced by Robert Holmes, who found himself captivated by the whole moral issue of genetic control and reproduction – and more essentially the Doctor's own right to intercede in the natural passage of life and fate.

SCIENTIFIC UNSCRUPULOUSNESS

This interest led to one of the most often quoted examples of *Doctor Who* drama at its most powerful. The scene where the Doctor questions his right to commit genocide of the Daleks with the words, "Do I have that right?" brought the series into an arena of potent debate and dissension. He asks Sarah Jane whether if somebody told her that a baby would grow up to cause untold misery and panic for millions she could kill that

mma

Part 2

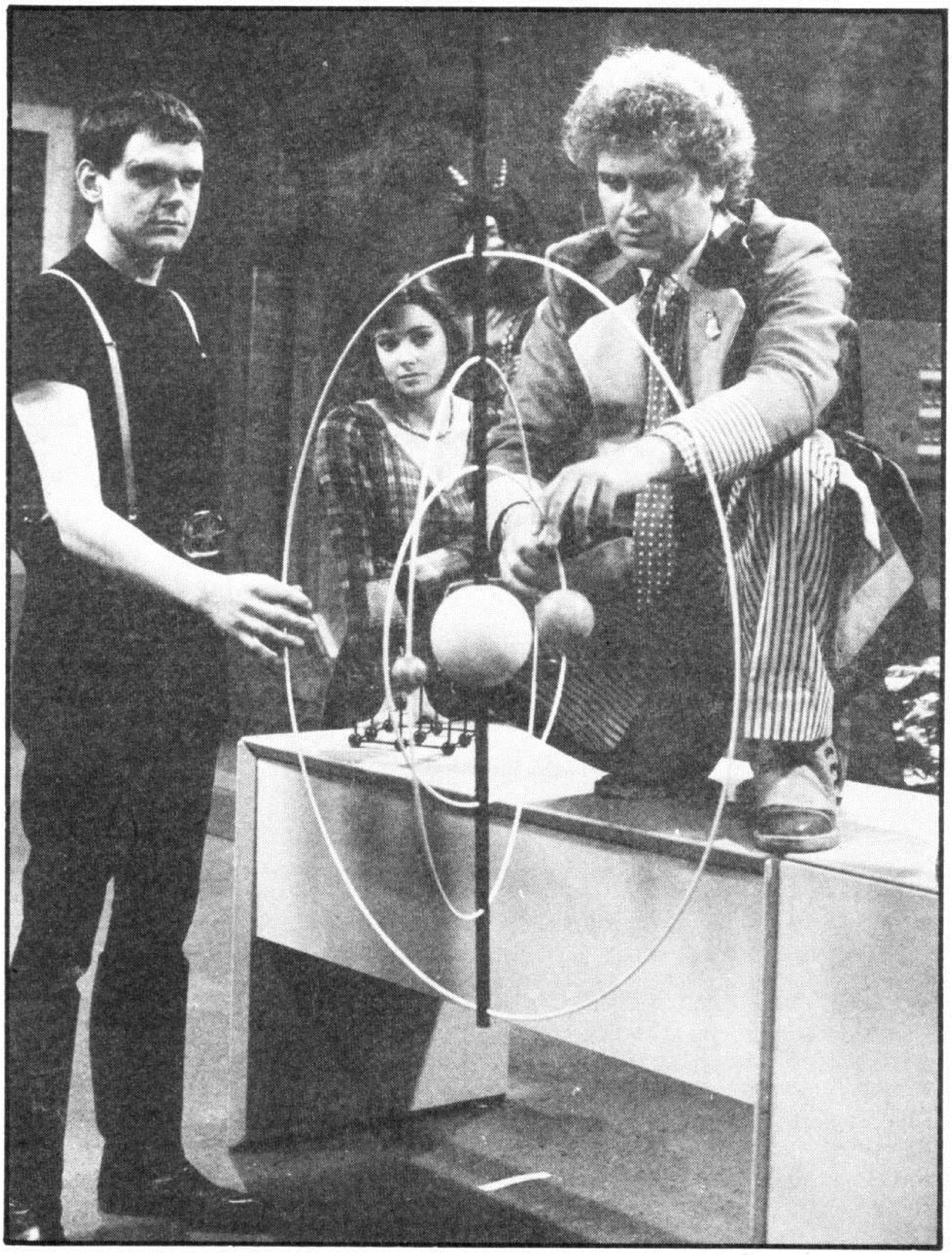
child. It is a question being asked of the whole audience and one which put the whole fictional world of *Doctor Who* on to a more realistic level.

Following *Genesis,* the production team went on to produce a series of alien adversaries who were unparalleled in their cruelty and scientific unscrupulousness. Without having to hammer the message home, or to underline the point still further, these stories beautifully expressed the qualities which make the Doctor – and the series – such a supremely moral creation. It was this approach which fell foul of the likes of Mary Whitehouse, who couldn't see the genuine intention beneath superficially unpleasant examples of television drama like *Pyramids of Mars* and *The Brain of Morbius.*

All the critics saw was the black, gothic nature of the plots, sets and costumes. They seemed to ignore the supremely moral stance always successfully adopted by the Doctor and Sarah in overcoming their opponents. Indeed, making the monsters and villains more frightening and seemingly more invincible was a clever move to add more weight and substance to the Doctor's inevitable victory.

The Seeds of Doom brought to the series the conflict between nature and mankind in one of the most suspenseful stories of the Seventies. The chief villain – Harrison Chase – was able to put every ecological argument to the Doctor in the most reasonable terms possible from a mad man. Teaching values of proportion and moderation, it was a memorable script from the pen of a man later destined for shows like *Shoestring* and *Bergerac* – Robert Banks Stewart.

The following season saw another of the truly great moral adventures – the four-part *Robots of Death.* This story intelligently and imaginatively explored a society of humans dependent on robots and technology, and the unpleasant consequences when both fail them.



Left: A thoughtful Fourth Doctor in Pyramids Of Mars; *Above: more vexing questions in* The Twin Dilemma, *for the Sixth Doctor.*

SHIFT TO COMEDY

The arrival of Graham Williams and the dispute concerning violence in the programme led to a shift towards comedy, which as used in *Who,* touched on moral issues only in the woolliest, and most superficial way. There were exceptions, of course, but generally the later Tom Baker stories followed rather childish and obvious lines.

Robert Holmes came up with one notable exception in the form of *The Sunmakers,* which was a satirical warning about the tax-governed, bureaucracy-based society we have developed. It is the kind of 'capitalism gone mad' approach that is pulled apart in this story, and it succeeds very well in showing the cruel and heartless side of officialdom and high finance at its most unscrupulous.

Douglas Adams' *The Pirate Planet* was effective in its portrayal of a callous mining planet which lands around other planets to suck them dry, and managed to denounce the kind of profiteering which is common to most societies.

However, aside from the simplistic strictures of *Nightmare of Eden* concerning the use of drugs, it was not until *The Leisure Hive* and the arrival of current producer John Nathan-Turner that the series was to regain part of its moral past.

This had a lot to do with the influence of script editor Christopher

A target for the critics – Pyramids Of Mars.

Bidmead and executive producer Barry Letts, who were both keen on the moral angle in *Doctor Who*.

David Fisher's *The Leisure Hive* was a spectacular way in which to revive this approach, creating the devastating scenario of a nuclear holocaust, and the effects it has had on the Argolin society.

In four episodes it pinpointed both the futility of conflict, and, more importantly, why it is that we are our own worst enemies when faced with our own demise. It showed the death wish of arrogance, which draws even the most defeated of nations to carry on in seemingly meaningless opposition against overwhelming odds. It also portrayed the defiance which gives rise to the human spirit of resistance, and the minority groups who will only acknowledge that a *battle* has been won, rather than a war.

VIVISECTION THEME

Full Circle tackled the question of vivisection (an element deliberately injected by Christopher Bidmead), covering the experiments on a live and defenceless Marshchild. In fact, the point of view was heavily biased, but did portray the type of people whose mindless cruelty to creatures they consider inferior to themselves, gives genuine scientists and their experiments a bad name.

Warrior's Gate continued a definitely moral season with its depiction of mental violence and slavery, underlined by sensitive direction and acting.

Following Tom Baker's departure from the role, he spoke to reporters about his approach to playing the part of the Doctor during those seven years and revealed the deep commitment that comes with playing such an overtly moral hero as the Doctor: "I was always aware that playing the Doctor meant that I couldn't misbehave in public – I couldn't swear, drink or smoke if there was anybody remotely open to influence around. It just wasn't on. The Doctor was an impossibly moral part and it carries with it a burden of responsibility which is quite phenomenal."

His successor in the role, Peter Davison, was to comment on the same kind of public expectations of the part – an aspect of the job which certainly limited the characterisation of each of the Time Lord's personae.

The latest Doctor, Colin Baker, is perhaps the nearest we have come to having a selfish, self-loving Doctor – positively rejoicing in the demise of the Borad, for instance, and making very sardonic remarks when his old foe Davros has his hand blown off in *Revelation of the Daleks*.

THE DAVISON ERA

Peter Davison resembled Jon Pertwee's Doctor, as far as the morals of the show were concerned – he tended to deliberate over what was fair and right much more than his predecessor. This is seen particularly clearly in the Terence Dudley tale *Four To Doomsday* where, throughout the story, the Doctor is fighting a very moral battle not only against the coldly scientific approach of Monarch and his aides, but also against the vulnerability of his idealistic young companion Adric. While it wasn't the most successful of his stories, it did show that simplistic idealism isn't always the right attitude to have – something that tends to be glossed over in the simplified universe of *Doctor Who*. (The traditional moral battle in the series has always been against the ravages that the scientific approach makes on the more aesthetic and humane sides of life. This was backed up in Eric Saward's adventure concerning the detached and coldly cruel way in which the Terileptils justify their launching of the Black Death on an unsuspecting England.)

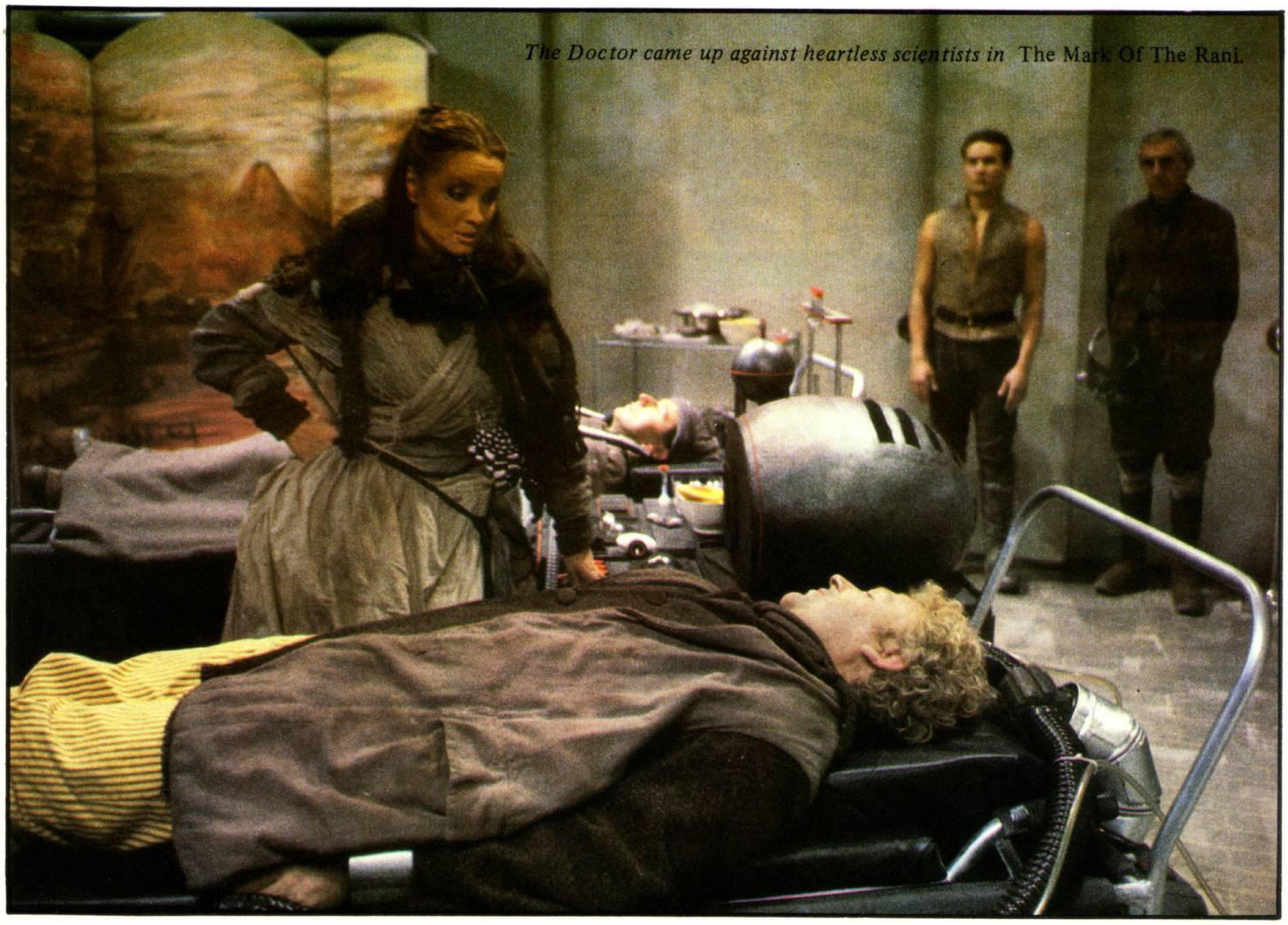
Morality reached one of its purest and most unadulterated forms in the first Mara adventure, Christopher Bailey's *Kinda*. This script delved into the conflict between good and evil in the mind and took in the whole pattern of life and death (pictured as the turning of a great wheel) in one of the most complex explorations of the psyche ever witnessed in the series. This sometimes extremely shady exploration was followed up the next season in the sequel story *Snakedance*. The depth and integrity which Bailey's writing showed are sometimes obscured by the need for traditional *Doctor Who* plot devices like the cliffhanger episode endings, but generally these two stories went further than any others in the exploration of that shady, susceptible and highly vulnerable area of the mind which is amoral and open to pressure from either good or evil. Credit must be given to actress Janet Fielding for her superb work in showing the internal division and mental chaos this confusion of morals creates in her character, the normally decisive Tegan.

SOCIALLY UNACCEPTABLE

The morality that came with Steve Gallagher's first script for the show was backed up in his second contribution to the series, *Terminus*. This time it was disease and the treatment of disease which came under the microscope for moral criticism. The 'lazar' disease in *Terminus* could just as well have been any other socially unacceptable affliction, which is treated with suspicion and fear by the vast majority of the population, rather than compassion.

Gallagher's script was a fairly basic, but nonetheless excellent foray into this difficult and controversial area, and indeed, his story produced a violent reaction among fans and even resulted in a couple of letters being published in the BBC's own *Radio Times*.

Following this story, there was something of a lull before the next



The Doctor came up against heartless scientists in The Mark Of The Rani.

really moral tale hit our screens. This came in the form of Johnny Byrne's underrated plot, *Warriors of the Deep*. This was a direct satire of the international situation today, with two superblocs in political opposition. Although rather simple in the parallels it sought to draw, it was this very frankness of plotline which gave the episodes their depth. Byrne created the sketchiest of characters to populate his grave warning and it was in this raw form that one of the most obvious tales of morality arrived in January 1984. The closing line, after devastation, murder and near worldwide catastrophe has taken its toll, sums the whole story up – "There should have been another way".

Planet of Fire touched upon the evils of religious fanatacism, while Peter Davison's 'boy-next-door' Doctor bowed out in a tale of machination and intrigue populated by beings completely without scruple, except in the form of the main characters.

MOST RECENT DOCTOR

The stories featuring the most recent Doctor, Colin Baker, have returned so far to the kind of early Tom Baker style – gritty, violent and generally underlined with a strong moral message. The only difference is in the form of the Doctor himself – in *The Twin Dilemma* he was anything but moral, and the usual 'goody-goody' role was assigned to the companion figure of Peri. This was an open bid to grab the new Doctor's viewers and keep them interested, but there are certainly elements of a ruthlessness and sharp tongue in the current Doctor which have been missing for some time.

Attack of the Cybermen was very much a mixed moral bag – on the one hand we had the Doctor berating himself for not accepting that he had misjudged Lytton (who was, nevertheless, a murdering mercenary), while on the other he didn't seem to care about the obvious act of suicide being committed by Flast in the ice tombs on Telos. He just accepted that she wanted to die and left.

Vengeance On Varos brought the *Doctor Who* audience face to face with a dramatised version of a problem which has affected the programme itself – television violence. We were shown a society of downtrodden workers whose only entertainment comes from watching broadcasts of torture and executions. At the end, when they are liberated from the regime responsible for this way of life, they wonder what they can do now – and fail to come up with an answer.

The Mark of the Rani, the adventure which came next, gave us the same old conflict between heartless scientist and caring Doctor, but Robert Holmes' *Two Doctors* introduced us to yet another area of moral debate – vegetarianism. There can be no doubts about the gruesome message of the story and the Doctor's decision at the story's end that, "It's a healthy vegetarian diet from now on," must have co-incided with some of the audience's own feelings after seeing and hearing some of the grisly ideas in Holmes' script.

As you read this, the next *Doctor Who* season is going into production. What will be in store for viewers in the autumn? Will we be witnessing any more of the great moral storylines that have contributed so much to the programme's strength and interest over the years? Let's hope so. ◆

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